॥ श्रीरामजयम् ॥

महाकवि श्रीभासप्रणीत भासनाटकचक्रे

॥ दूतवाक्यम् ॥

(एकाङ्क नाटकम्)

DUTA VAKYA

(of Mahakavi Sri Bhasa)

(A Drama in one Act)

With Valuable Introduction, Lucid English Translation and Explanatory Notes in English and Sanskrit.

By

AN EXPERIENCED PROFESSOR

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PUBLISHER'S NOTE

We have immense pleasure to publish this Revised Second Edition of Duta Vakya (out of the 13 most interesting and Famous Dramas of Mahakavi Sri Bhasa) with a lucid English Translation and Exhaustive Notes in Sanskrit and English

This Drama, although a short one in one Act, is full of very interesting episodes, high humour, wits and Moral Slokas with Dharmic Ideas Hence this will be a good book for the beginning and Easy Study of the Sanskrit Drama

It is our fervent desire to publish the other Dramas of Mahakavi Sri Bhasa also in this form in due course and thus to add to the Volumes of our Sanskrit Study Made Easy Series and be contributing our mite for the advancement of Sanskrit Learning and Culture of our Ancient Lore

Kalpathi, Palghat-3,
7—8—1960

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अनुक्रमणिका—CONTENTS





INTRODUCTION TO DUTA VAKYA

Bhasa the Dramatist

महाकवि श्रीभास was a reputed Dramatist of ancient India whose plays were very popular even in the days of महाकवि श्रीकालिदास High praise is bestowed on him by कालिदास in the introductory part of his मालविकाग्निमित्रम् thus —'प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदोऽस्या बहुमानः' Of the three authors referred to in the above line (भास सौमिल्ल and कविपुत्र) भास is given the first place This may be due to the fact that भास was the earliest and the most popular We know very little about सौमिल्ल and कविपुत्र who are said to have written two works—शूद्रककथा and मणिप्रभा, which are now lost Many later poets and critics have referred to भास in respectful terms and have quoted lines and verses from his works महाकवि बाणभट्ट the famous author of कादम्बरी, refers to भास in the introduction of his श्रीहर्षचरितम्—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

This reference shows that भास wrote many plays with a variety of characters and incidents Great critics like अभिनवगुप्त, रामचन्द्र and others have quoted verses from his works and have mentioned by name his best work, स्वप्नवासवदत्तम् । About the merits of this work, राजशेखर remarks —

भासनाटकचक्रेऽस्मिन् छेकै क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावक ॥

All these references lead to one conclusion that भास was a popular and highly honoured dramatist of India for many centuries

It is very unfortunate that we know next to nothing about the personal history of this great author Even the word भास does not appear to be his real name, but only his गोत्रनामधेयम् । He refers to one राजसिंह in the भरतवाक्यम् of many of his plays, but we do not know when and where that king ruled

THE WORKS OF BHASA

In the 19th century, when European scholars came to India and gathered materials for writing the History of Sanskrit Literature, they could not find even a single work of Bhasa They thought that his works were lost like those of सौमिल्ल and कविपुत्र Fortunately for us, the late Mahamahopadhyaya T Ganapati Sastry of Trivandrum Manuscripts Library succeeded in tracing some of the plays of भास and published them in 1906 The following are the works published by him and attributed to भास —

1. स्वप्नवासवदत्तम्
2. प्रतिज्ञायौगन्धरायणम्
3. अविमारकम्
4 चारुदत्तम्
5. बालचरितम्
6. मध्यमव्यायोगम्
7. पञ्चरात्रम्
8. दूतवाक्यम्
9. दूतघटोत्कचम्
10. कर्णभारम्
11. ऊरुभङ्गम्
12. प्रतिमानाटकम्
13. अभिषेकनाटकम्

भास must have certainly written some more works, but they have not come to light so far The large number of these works, the wide range of their plots and the infinite variety of the characters introduced, amply justify the tributes paid to him by कालिदास, भट्टबाण and others

AUTHORSHIP OF THE THIRTEEN PLAYS

There is no mention of the author's name in any of these thirteen plays and yet the able editor, Sri T Ganapati Sastry, attributed them to Bhasa on certain valid grounds. His view was generally accepted by the scholars in India and Abroad, but a section of Indian scholars vehemently attacked his theory and contended that these were the productions of some Chakyars of Malabar, and not the works of the great भास. We do not propose to discuss the merits or defects of their arguments here It has now been generally accepted that these thirteen plays are the stage versions of Bhasa's original works carefully preserved by the Chakyars who used to stage them One thing is certain that these thirteen plays came from the pen of a single author who deserved all the praise bestowed on भास by the early poets and critics of India

THE DATE OF BHASA

The date of भास cannot be fixed with any amount of definiteness *The archaisms and grammatical irregularities* found in these works and the serious violations of the rules laid down by भरत in his नाट्यशास्त्र, may lead to the conclusion that he flourished earlier than भरत and पाणिनि. भरत prohibits the introduction of death scene on the stage, while भास has introduced death on the stage in two of his plays—प्रतिमानाटकं and उरुभङ्गम् In प्रतिमानाटक, he refers to the अर्थशास्त्र of बृहस्पति and not to that of कौटिल्य This is an indication that he lived at a time when Chanakya's अर्थशास्त्र was not written, or was not so popular as it became later on These facts supported by the nature of his language and style help us to fix his date somewhere in the 4th Century B C, which, we hope, will not be far from truth

THE TYPES OF SANSKRIT DRAMA

Sanskrit Rhetoricians classify literature into two divisions —दृश्य that which can be seen, and श्रव्य—that which only can be heard भरत in his नाट्यशास्त्र, has laid down elaborate rules for writing and staging दृश्य काव्यs which are also called रूपक, because the actors assume the form (रूप) of the characters they represent भरत analysed the Rupakas of his day and classified them into ten principal types They are—नाटकम्, प्रकरणम्, भाण, प्रहसनम्, डिम, व्यायोग, समवकार, वीथी, ईहामृग, and अङ्क or उत्सृष्टिकाङ्क। These Rupakas differ from one another in their length, plot, sentiments, and the nature of the heroes and heroines

Among the Rupakas, नाटक and प्रकरण are the most developed forms with more than five acts, डिम and समवकार coming next with four and three acts respectively वीथी, भाण, व्यायोग:, ईहामृग and उत्सृष्टिकाङ्क are one act plays and प्रहसन has no act-restriction

PLOT AND HERO SENTIMENT

There are three important factors in a रूपक, namely—वस्तु, नेता and रस, the Plot, Hero and Sentiment These three are again divided into various kinds The plot may be well known in the Puranas or History (प्रख्यातम्), or it may be a fiction (उत्पाद्य—author's own creation) or mixed (मिश्रम्) The Heroes are generally classified into four types—धीरोदात्त (Magnanimous), धीरोद्धत (Violent), धीरललित (Graceful), and धीरशान्त (Calm) Rasas are counted as nine—शृङ्गार (Erotic), वीर (Heroic), करुण (Pathetic), रौद्र (Furious), हास्य (Humourous), भयानक (Frightful), बीभत्स (Loathsome), अद्भुत (Marvellous) and शान्त (Quietistic) In the classification of the Rupakas into various types, the nature and development of the three factors, वस्तु नेता and रस, form the main criterion

DUTAVAKYAM A व्यायोग OR A वीथी ?

In classifying the plays of Bhasa, one should remember that Bharata's definitions and rules cannot be fully and strictly applied to them The play दूतवाक्यम् can well fit in Bharata's definition of व्यायोग or वीथी Some scholars

prefer to classify this as a व्यायोग, which is defined by भरत thus —

> व्यायोगस्तु विधिज्ञै कार्य प्राख्यातनायकशरीर ।
> अल्पस्त्री जनयुक्तस्त्वेकाहकृतस्तथा चैव ॥
>
> बहवश्च तत्र पुरुषा व्यायच्छन्ते यथा समवकारे ।
> न च दिव्यनायककृत कार्यो राजर्षिनायकनिबद्ध ॥
>
> युद्धनियुद्धाघर्षणसघर्षकृतश्च कर्तव्य ।
> एवं विधस्तु कार्यो व्यायोगो दीप्तकाव्यरसयोनि ॥ [18-90-92]

Others prefer to classify दूतवाक्य as वीथी and hence we give below Bharata s definition of वीथी also —

> सर्वरसलक्षणाढ्या युक्ताह्यङ्गैस्त्रयोदशाभि ।
> वीथीस्यादेकाङ्का तथैकहार्या द्विहार्या वा ॥
> अधमोत्तममध्याभियुक्तास्यात्प्रकृतिभिस्तिसृभि । [18 –111, 112]

व्यायोग is a one act play depicting the actions of one day The plot is drawn from the Epic and the hero is a well known king and not a divine person Few female characters are introduced and many men are engaged in a struggle Attacks, fights and insults are described in such a way as to cause excitement The sentiment is वीर or रौद्र (दीप्तरस) and the style is suited to that In दूतवाक्य, the plot is taken from the great Epic, महाभारत दुर्योधन, the hero is a well known king Many men are supposed to have been engaged in the struggle to bind श्रीकृष्ण with ropes Krishna's anger and the arrival of सुदर्शन cause great excitement The incidents described take place on a single

day and the sentiment developed is वीर. Those who consider this play as वीथी, regard कृष्ण as the hero and धर्मवीर as the main sentiment There are certain other facts in the play which support this view—Vide—our remarks on the character of दुर्योधन.

THE PLOT

The story of श्रीकृष्ण going to दुर्योधन as an Ambassador of the Pandavas with a view to make an eleventh hour attempt to avert a calamitous war, is elaborately told in महाभारत-उद्योगपर्व Chapters 72 to 150 The plot of दूतवाक्यम् is drawn from about 10 chapters in that section of the महाभारत known as भगवद्यानपर्व (Chapters 94, 95 and 124 to 131) भास has introduced some important changes in the plot to suit his dramatic purpose These changes make the plot highly interesting and contribute for the effective delineation of the hero's character in such a short play We will now see how the story is presented in this work

दुर्योधन decides not to give even an inch of space to the Pandavas and prepares for the inevitable war He has gathered an army of eleven divisions (अक्षौहिणी) and has camped, with all his followers, near the battle field He consults all his chiefs and allies regarding the appointment of a commander-in-chief शकुनि suggests the name of भीष्म and दुर्योधन applauds it Just then, the chamberlain announces the arrival of श्रीकृष्ण with a message from the पाण्डवs. दुर्योधन decides to insult कृष्ण and take him a prisoner He thinks that the पाण्डवs, deprived of the

wisdom and strength of कृष्ण, could be easily defeated He tells everyone not to get up from his seat when कृष्ण enters and himself sits looking at the picture of द्रौपदी being dragged by her hair and cloths by दुश्शासन Now कृष्ण enters, and all the councillors stand up in utter confusion दुर्योधन blames them, but he himself falls from his seat when कृष्ण addresses him He thinks that कृष्ण has played magic on him कृष्ण asks दुर्योधन to take away the picture from the wall and he orders it to be removed Then he enquires about the health of the Pandavas कृष्ण now delivers the message of युधिष्ठिर that their due share in the inheritance should be given by them दुर्योधन questions the right of inheritance of the Pandavas and remarks that kingdoms are not obtained by begging and that they are not given in charity कृष्ण requests दुर्योधन to show pity to his kinsmen, to which he retorts 'What have you done with your uncle कंस?' Krishna again appeals to him to forget the wrongs and love the पाण्डवs but he says firmly, 'stop talking about it'

Now कृष्ण changes his tone and praising the valour of अर्जुन, says that the पाण्डवs will take possession of the kingdom by force दुर्योधन is unperturbed He says that he will not give even a bit of grass to the sons of पाण्डु. The mention of the grass enrages कृष्ण who scolds दुर्योधन. They exchange hot words and Krishna starts from there Duryodhana asks the councillors to bind him but they fail Then Duryodhana himself takes a rope and tries to put the noose on Krishna who at once grows larger and larger. Then suddenly he becomes shorter, then disappears, and

afterwards shows himself in many places Duryodhana, though fooled, does not get disheartened and asks each one to bind one Krishna They try to do so but find themselves bound up Calling this a magic, Duryodhana goes out (to bring his bow and fight with Krishna) Krishna, in his rage, calls his divine सुदर्शनचक्र to kill Duryodhana Sudarsana reminds him of the purpose of his incarnation (भूभारहरणं) and says that if Duryodhana is killed now, other wicked men may escape Krishna controls his anger and sends back Sudarsana By this time the other weapons of Krishna, the bow, club, sword, conch etc , and his vehicle गरुड come there and they are also sent back by Sudarsana Krishna then starts to the camp of the पाण्डवs when धृतराष्ट्र comes and falls at his feet to atone for his son's offence Krishna lifts him up and he asks for Krishna's favour This in brief, is the story of दूतवाक्यम्.

DEVIATIONS

In the Mahabharata, Krishna meets Duryodhana in हस्तिनापुरी before the armies are moved to the field Bhasa has shifted the scene to the army camp and introduces Krishna when Duryodhana has made all preparations for the war and is consulting his men about the appointment, of a commander in chief This makes the situation more serious and dramatic Duryodhana's order to the councillors not to honour Krishna, and his looking at the picture of Droupad 's outrage and admiring it, speak volumes about his wicked nature With very few touches here, Bhasa has revealed those traits in the character of Duryodhana which have been described in so many

chapters of the Mahabharata There is good humour and excitement in the scene where the councillors and the king stand up, or fall in utter confusion, inspite of their determination to sit tight A similar effect is produced in the scene where Duryodhana and his councillors try to bind Krishna in vain The arrival of सुदर्शन and other weapons adds to the cxictement and provides the necessary अद्भुतरस in the concluding part of the story In the महाभारत, धृतराष्ट्र and गान्धारि advise Duryodhana to act according to the advice of Krishna, but he turns a deaf ear to their words Bhasa, by not introducing them in the council, saves Duryodhana from showing disregard to his parents These are some of the main innovations of Bhasa which invest the plot with humour, thrill and excitement and reveal certain traits in the character of the hero For more details of such innovations, the student may refer to our notes

MAIN CHARACTERS OF THE PLAY

दुर्योधन

He is represented in this play as a boastful king of firm determination (धीरोद्धत type) never yielding to threats or intimidation In spite of the persuasive words and threats of Lord Krishna, he sticks to his resolve to fight with the Pandavas and not to give an inch of space to them. He is not disheartened when he fails to put the noose on Krishna and considers Krishna's exhibition to prowess as mere magic He goes out to bring his bow and arrows to fight with Krishna when he could not bind him While enquiring about the welfare of the Pandavas, he shows some nobility but very soon we realise that he is not sincere about it He reveals the true spirit of a क्षत्रिय when he

says that kingdom are acquired by conquering the enemies and not by begging—

' राज्यं नाम नृपात्मजैः सहृदयैर्जित्वा रिपून् भुज्यते,
तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते ' ।

He is intelligent and shrewd and has a ready wit to retort When Krishna asks him to love his step-brothers, he retorts

(दैवात्मजैर्मनुष्याणां यथं सा बन्धुता भवेत् ?)

This is a trait of many wicked men He knows that Krishna is the mainstay of Pandavas and that, once he is taken a prisoner, the Pandavas will be गतिमतिरहिता, deprived of guidance and support

The dramatist, while portraying the merits of Duryodhana's character, has not failed in pointing out the other aspects as well Duryodhana is not as strong as he pretends to be He threatens to impose a fine on all those who stand up when Krishna enters, but is puzzled as to how to prevent himself from rising up In fact, he falls from his seat in utter confusion when Krishna calls him by name. He knows that he can win the Pandavas only with the help of भीष्म, द्रोण and others and to secure their co-operation, behaves very tactfully Even in the matter of appointing the commander-in-chief, he consults the councillors with a view to win their co-operation.

He is conceited, wicked and pettyminded He tells Krishna that he would talk only to kings of equal status and not to one of inferior status—अवद्विषेन भाषे. Without

the least sense of shame, he gazes at the painting of Draupadi's outrage in the council hall and enjoys a devilish pleasure in describing it He decides not to honour Krishna who comes as an Ambassador and prepares to take him a prisoner For युधिष्ठिर, he has nothing but contempt नारीमृदूनि वचनानि युधिष्ठिरस्य । His resentment on *Krishna being referred to as* पुरुषोत्तम *by the Chamberlain* and his remark—केशव इति ? एवमेष्टव्य, अयमेव समुदाचार , reveal his petty nature

Remarks —Most of the bad traits of Duryodhana's character which are elaborately brought out in the महाभारत, are effectively hinted here also But there is one difference In the original story, the initiat ve for many of the *wicked deeds is attributed to* शकुनि, कर्ण *or* दुश्शासन while here it rests with दुर्योधन himself In the original, the idea of gambling with dice was suggested by शकुनि, the removal of Draupadi's cloth by कर्ण and the idea of binding Krishna originated from दुश्शासन. In ऊरुभङ्गं and पञ्चरात्रं, Bhasa has painted Duryodhana in better colours than the original, but here he has not done so This fact is a strong point in favour of taking Krishna as the hero of this play Bhasa would have certainly represented Duryodhana in better colours if he had intended him as the hero The title of the play also supports this conclusion

श्रीकृष्ण

Bhasa has portrayed Krishna as a magnanimous man possessing all the essential qualities of a first rate

Ambassador The title 'दूतवाक्यम्' (Ambassador's message) suggests the importance of Krishna's role in the play In Mahabharata too, this part of the story is styled भगवद्यानपर्व। Krishna comes to the camp of Duryodhana at a critical moment, with a genuine desire to avert, if possible, a major calamity which would cause the death of thousands of best men in the country and bring untold miseries He is aware of Duryodhana's wickedness and obstinacy, and also the probable result of his mission, and yet he undertakes the job of an Ambassador due to his love for the Pandavas and the desire to bring peace and happiness to the world He says —

> 'धर्मराजवचनात् धनञ्जयाकृत्रिममित्रतया च .. ...
> . .. मयापि अनुचितदौत्यसमयोऽनुष्ठित ।
> दुष्टवादी गुणद्वेषी शठ स्वजननिर्दय ।
> दुर्योधनो हि मां दृष्ट्वा नैव कार्यं करिष्यति' ॥

To any one else, this would have been a risky venture But Krishna is free from fear and is prepared to swallow any amount of personal insult for the sake of peace It requires great courage, wisdom and strength on the part of one who undertakes such a mission in so critical a time Krishna is really a धीरोदात्त in the true sense of the word

He has got a commanding personality which makes all the councillors rise up when he enters the hall, even though they were threatened with fine by दुर्योधन. Even दुर्योधन requires something to screw up his courage and orders the painting of द्रौपदी o be brought, so that he can remain absorbed in gazing at it He too gets up in

confusion when Krishna greets him and orders the removal of the picture at the bidding of श्रीकृष्ण. Such is the personality of श्रीकृष्ण.

Both in wit and in valour, श्रीकृष्ण is superior to दुर्योधन. When Duryodhana questions the right of Pandavas for the inheritance on the ground that they are not born to Pandu, Krishna asks him to remember how his father was born For all the haughty words of दुर्योधन, he, as a great diplomat, answers in a calm and calculated tone He has got a knack of driving his point without the aid of strong language All his utterances are full of virtue and wisdom

'को नाम लोके स्वयमात्मदोष उद्धाटयेन्नष्टघृण समासु

'कर्तव्यो भ्रातृषु स्नेहो विस्मर्तव्या गुणेतरा '

etc are some of the best words spoken by श्रीकृष्ण

He changes his tone and attitude when he realises that दुर्योधन cannot be converted by soft words When दुर्योधन, casting off all sense of political morality, attempts to fetter him, he gets angry and calls his divine discus One thing that श्रीकृष्ण cannot tolerate is अधर्म When he sees the painting of द्रौपदी in the hall, he at once asks Duryodhana to remove it Even in anger he does not lose his discrimination When सुदर्शन reminds him of his mission on earth, he withdraws his order to kill दुर्योधन. When धृतराष्ट्र requests him to stay for a while and receive his adoration, he agrees This shows his gentle nature

MINOR CHARACTERS

भास has bestowed great care even in the delineation of minor characters धृतराष्ट्र who is introduced at the end of

the play is fully aware of the wrongs of his son, but he is powerless to check him So he wants to atone for the sins of his son by fall ng at the feet of श्रीकृष्ण and honouring him This is in conformity with the character of धृतराष्ट्र as portrayed in the महाभारत.

सुदर्शन is a powerful person to whom दुर्योधन is rather an insignificant man He is very thoughtful in his actions Though ordered to kill Duryodhana, he thinks for a while and reminds Krishna of the purpose of his अवतार and tells him how that purpose would be defeated by killing दुर्योधन now

The Chamberlain knows the greatness of श्रीकृष्ण and introduces him as पुरुषोत्तम. Later on, to please his master, he says that he was confused What a fine understanding of human psychology!

There are many characters in the play who do not actually come to the stage, but, at the same time, leave a deep impression in the audience They are introduced by the technical device of आकाशभाषित where a character on the stage addresses some one not actually introduced, pretends to hear his answer, and then repeats it for the benefit of the audience By this device the dramatist can avoid the introduction of characters who have little action on the stage, but whose mention helps the development of the plot and characterizat on भास has employed this device with great success in this play This is another point in support of the view that this work falls under the classification of वीथी।

SENTIMENTS

Taking श्रीकृष्ण as the hero, the predominent sentiment in this play is धर्मवीर, since Krishna's efforts are mainly directed towards establishing धर्म The sentiments of हास्य and अद्भुत are also developed to a limited extent There is good humour in the scene where the councillors and दुर्योधन rise up from their seats in utter confusion when श्रीकृष्ण enters In the binding scene where सुदर्शन assumes many forms and in the arrival of सुदर्शन and other weapons, there is excitement and wonder Dhritarashtra's arrival and Krishna's acceptance of his adoration give a happy conclusion to the Play

STYLE

Bhasa's style is generally simple, and sweet, though in some places, it is strained His dialogues are crisp and highly suited for acting He is the one dramatist in Sanskrit whose verses too further the action of the play. Some of his lines are rather ambiguous and that is probably due to the omissions of some words by the editors who prepared to stage versions of his plays

SOME CHARACTERISTICS OF SANSKRIT DRAMA

नान्दी ॥

All Sanskrit plays begin with a benedictory verse called नान्दी wherein the dramatist invokes the blessings of his favourite deity

आशीर्वचनसंयुक्ता नित्यं यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति कीर्तिता ॥ [नाट्यशास्त्रम् 5-24]

It is recited by the Stage Manager (सूत्रधार) with a view to please the Gods, and through their favour, remove all obstacles on the way of staging the drama The word

नान्दी is derived as नन्दन्ति (देवा सामाजिकाश्च) अस्यां (प्रयुक्तायां) इति नान्दी । In order to show that नान्दी is purely a prayer and not a part of the actual story or performance, सूत्रधार usually leaves the stage after reciting it and comes again to introduce the play In Bhasa's plays, however, the stage direction 'नान्द्यन्ते ततः प्रविशति सूत्रधारः' occurs first and then a verse which resembles a नान्दी in every respect, is recited This implies that भास regarded some kind of worship or prayer held behind the screen before the entry of सूत्रधार as नान्दी The opening verses of his works can be taken as रङ्गद्वार, since they contain a hint to the plot or some main characters

> यस्मादभिनयोऽत्र प्राथम्यादवतार्यते ।
> रङ्गद्वारमथो ज्ञेयं वागङ्गाभिनयात्मकम् ॥ [नाट्यशास्त्रम्—5-27]

सूत्रधारः ॥

सूत्र (भरतसूत्र) धरति धारयति च इति सूत्रधारः or सूत्र प्रयोगानुष्ठान) धारयति (निर्वाहयति) इति सूत्रधारः । He is the stage manager who knows the rules of dramaturgy laid down by भरत and is capable of training the actors and conducting the performance It is his duty to see that the performance is conducted without any flaw He comes to the stage only to recite the नान्दी and conduct the स्थापना ॥

स्थापना ॥

Every Sanskrit Drama has a prologue where the सूत्रधार introduces the play and the author to the audience in a brief but effective manner This prologue is called स्थापना—स्थापयति (काव्यार्थं) इति स्थाप्यते or अनया (काव्यार्थं) इति स्थापना. It is also called प्रस्तावना or आमुखम् । The usual practice of the] dramatists is to mention their names and the name of the work in the prologue, but भास has not

done it in any of his works Bhasa's prologues are very brief, and in most of them, the सूत्रधार leaves the stage after introducing the character who is to enter next

भरतवाक्यम् ॥

All Sanskrit plays end with a verse expressing a general wish for the welfare of the King and the people This verse is called भरतवाक्यम्। It is recited by one of the actors on the stage in the capacity of an actor and not in the role of the character he represented till then The name भरतवाक्य is given after भरत, the founder of Indian Dramaturgy Every Hindu religious ceremony ends with the expression of (लोकाः समस्ताः सुखिनो भवन्तु) and भरत, who elevated the dramatic performance to the status of a religious sacrifice, probably thought it fit to have a similar ending for the dramatic performance also

We are not listing here the other characteristics of Sanskrit plays such as विष्कम्भक, प्रवेशक etc since they have no place in दूतवाक्यम्। Our idea in writing this introduction is only to help the Readers for a proper understanding and appreciation of this text

In conclusion we wish to record our indebtedness to Sri A S P Iyer, M A, I C S Bar at-Law and the Late Mahamahopadhyaya T Ganapati Sastry, whose works have helped us considerably in preparing this Edition

29—8—57 *Author*



दूतवाक्य नाटके प्रविष्टानां पात्राणां परिचयः

	पात्राणि	प्रवृत्तिः
1.	सूत्रधारः	नाटक कथा निर्वाहकः Stage Director
2.	काञ्चुकीयः (बादरायणः)	द्वौवारिकः भृत्यः Chamberlain
3.	दुर्योधनः	राजा - कथाप्रतिनायकः
4.	वासुदेवः	पाण्डवानां दूतः - कथामुख्य नायकः
5.	सुदर्शनः	वासुदेवस्य चक्रम्
6.	धृतराष्ट्रः	दुर्योधनस्य पिता - वासुदेवानुग्रहकाङ्क्षी

आकाश भाषित विधया उक्तानि अन्यानि पात्राणि.

1.	द्रोणाचार्यः	पाण्डवानां कौरवाणां च आचार्यः	
2.	भीष्माचार्यः	पाण्डवानां कौरवाणां च पितामहः	
3.	विकर्णः	सामन्तराजः - दुर्योधनसभायामंगभूतः	
4.	धर्मदेवः	,,	,,
5.	शकुनिः	दुर्योधनस्य मातुलः	,,
6.	कर्णः	दुर्योधनस्य प्रियसुहृत् - अंगदेशस्य राजा	
7.	दुःशासनः	दुर्योधनस्य भ्राता सभायामंगभूतः	
8.	दुर्मर्षणः	,,	,,
9.	दुर्मुखः	,,	,,
10.	दुर्बुद्धिः	,,	,,
11.	दुष्टेश्वरः	,,	,,
12.	शार्ङ्गम् :	वासुदेवस्य धनुः - तस्य सहायार्थमागतम्	
13.	कौमोदकी	,, गदा	,,
14.	पाञ्चजन्यः	,, शङ्खः	,,
15.	नन्दकः	,, खड्गः	,,
16.	गरुडः	,, वाहनम्	,,
17.	अन्येक्षत्रियाः	दुर्योधनसभास्ताराः	

आकाशभाषित — A kind of monologue in which a person on the stage speaks or replied to persons not on the stage or hears supernatural voices.

॥ श्रीरामजयम् ॥

॥ ॐ नमो भगवते वासुदेवाय ॥

महाकवि श्रीभासप्रणीत 'भासनाटकचक्रे'

॥ दूतवाक्यम् ॥

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः ।
व्याविद्धो नमुचिर्येन तनुताम्रनखेन खे ॥ १ ॥

एवमार्यमिश्रान् विज्ञापयामि । अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग! पश्यामि ।

(नेपथ्ये)

भो भोः! प्रतिहाराधिकृताः! ।
महाराजो दुर्योधनः समाज्ञापयति ।

सूत्रधारः—भवतु, विज्ञातम् ।

उत्पन्ने धार्तराष्ट्राणां विरोधे पाण्डवैः सह ।
मन्त्रशालां रचयति भृत्यो दुर्योधनाज्ञया ॥ २ ॥

(निष्क्रान्तः)

स्थापना



(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः- —भो भोः! प्रतिहाराधिकृताः! महाराजो दुर्योधनः समाज्ञापयति—अद्य सर्वपार्थिवैः सह मन्त्रयितुमिच्छामि ।

Sri Ramajayam

AMBASSADOR'S MESSAGE



[At the close of the stage worship (Nandi).]

(Enter the Stage-Director)

Stage Director—

May that foot of Upendra, the bestower of happiness to the whole world, protect us (the foot) by which, possessed of tender red nails, Namuci was thrown (kicked) up in the sky 1

Thus do I (wish to) inform the honourable gentlemen Ah! What is it? When I am about to make an announcement, a sound is heard, as it were Well, I shall find out (what it is)

(Behind the curtain)

Ye men employed at the gate, (please listen)! His majesty, King Duryodhana commands —

Stage Director —Yes, I have understood

In view of the enmity that had arisen between the sons of Dhritarashtra and those of Pandu, the servant is making arrangements for holding counsel at the command of Duryodhana 2

[Exit]

PRELUDE.

(Enter Chamberlain)

Chamberlain —Ye men employed at the gate, (please listen)! His Majesty, King Duryodhana commands— 'Today I wish to take counsel with all the vassal kings'.

तदाहूयन्तां सर्वे राजान इति। (परिक्रम्यावलोक्य) अये अयं महाराजो दुर्योधन इत एवाभिवर्तते। य एषः,

श्यामो युवा सितदुकूलकृतोत्तरीयः
सच्छत्रचामरवरो रचिताङ्गरागः।
श्रीमान् विभूषणमणिद्युतिरञ्जिताङ्गो
नक्षत्रमध्य इव पर्वगतः शशाङ्कः ॥ ३ ॥

(ततः प्रविशति यथानिर्दिष्टो दुर्योधनः)

दुर्योधनः—उद्भूतरोषमिव मे हृदयं सहर्षं
प्राप्तं रणोत्सवमिमं सहसा विचिन्त्य।
इच्छामि पाण्डवबले वरवारणाना-
मुत्कृत्तदन्तमुसलानि मुखानि कर्तुम् ॥ ४ ॥

काञ्चुकीयः—जयतु महाराजः। महाराजशासनात् समानीतं सर्वराजमण्डलम्।

दुर्योधनः—सम्यक् कृतम्। प्रविश त्वमवरोधनम्।

काञ्चुकीयः—यदाज्ञापयति महाराजः। (निष्क्रान्तः).

दुर्योधनः—आर्यौ वैकर्णवर्षदेवौ! उच्यताम्—अस्ति ममैकादशाक्षौहिणीबलसमुदयः। अस्य कः सेनापतिर्भवितुमर्हतीति। किमाहतुर्भवन्तौ। महान् खल्वयमर्थः। मन्त्रयित्वा वक्तव्यमिति। सदृशमेतत्। तदागम्यतां मन्त्रशालामेव प्रविशामः

So, let all kings be called (*Moving about and observing*) Oh, here comes His Majesty, King Duryodhana. This king—

A dark youth in white silk robe, shining with the royal umbrella and beautiful chowries, anointed with anguents, and with a body brightened by the lustre of gems in the ornaments; appears like the full-moon in the midst of stars

(*Enter Duryodhana as described above*).

Duryodhana :—

Thinking about the impending festival of war, my mind as though the anger has been cast off, feels delighted. I wish to smash the pestle-like tusks on the faces of the best elephants of the Pandava-army. 4

Chamberlain :—Victory to Your Majesty At your Majesty's command, all the kings have been assembled.

Duryodhana :—Well done, You may go to the harem.

Chamberlain :—As it pleases Your Majesty [*Exit*]

Duryodhana :—Honourable Vikarna and Varshadeva, please tell me. I have got a vast force consisting of eleven armies (divisions) Who is fit to be the commander-in-chief of this (vast force) ?

What do the Honourable Members say? That this being an important matter, an opinion can be expressed only after due deliberation?

This is worthy of you So please come; let us enter the council hall

आचार्य ! अभिवादये ! प्रविशतु भवान् मन्त्रशालाम् । पितामह ! अभिवादये । प्रविशतु भवान् मन्त्रशालाम् । मातुल ! अभिवादये । प्रविशतु भवान् मन्त्रशालाम् । आर्यौ वैकर्णवर्षदेवौ ! प्रविशेतां भवन्तौ । भो भोः सर्वक्षत्रियाः ! स्वैरं प्रविशन्तु भवन्तः । वयस्य ! कर्ण ! प्रविशावस्तावत् ।

(प्रविश्य)

आर्य ! एतत् कूर्मासनम्, आस्यताम् । पितामह ! एतत् सिंहासनम्, आस्यताम् । मातुल ! एतच्चर्मासनम्, आस्यताम् । आर्यौ वैकर्णवर्षदेवौ ! आसातां भवन्तौ । भो भोः सर्वक्षत्रियाः ! स्वैरमासतां भवन्तः । किमिति किमिति महाराजो नास्त इति । अहो सेवाधर्मः । नन्वयमहमासे । वयस्य कर्ण ! त्वमप्यास्व । (उपविश्य) आर्यौ वैकर्णवर्षदेवौ ! उच्यताम्—अस्ति ममैकादशाक्षौहिणीबलसमुदयः । अस्य कः सेनापतिर्भवितुमर्हतीति । किमाहतुर्भवन्तौ—अत्र भवान् गान्धारराजो वक्ष्यतीति । भवतु, मातुलेनाभिधीयताम् । किमाह मातुलः—अत्र भवति गाङ्गेये स्थिते कोऽन्यः सेनापतिर्भवितुमर्हतीति । सम्यगाह मातुलः । भवतु भवतु, पितामह एव भवतु । वयमप्येतदभिलपामः ।

सेनानिनादपटहस्वनशङ्खनादै-
श्चण्डानिलाहतमहोदधिनादकल्पैः ।

Preceptor ! I bow to thee, please enter the council-hall, Grandsire ! I salute, may you enter the council-chamber Honourable Vikarna and Varshadeva ! You two, please enter Oh, Kshatriyas ! All of you enter freely (unhesitatingly) Friend Karna ! let us enter (together)

(Entering)

Preceptor ! Here is the tortoise seat, please be seated Grand father ! Here is your lion seat please occupy Uncle ! Here is your leather seat, please sit down Honourable Vikarna and Varshadeva ! Take your seats Ye all Kshatriyas ! Please be seated comfortably

What ? What (do you mean) ? That the king has not taken his seat ? Ah ! (what an exhibition of) loyalty Well we will take our seat Friend Karna ! You too, please sit down *(Sitting)* Honourable Vikarna and Varshadeva, I have got a vast force consisting of eleven armies (divisions) Please tell me who is fit to be (appointed as) the commander in chief of this (vast force)

What do you say ? That the Respectable King of Gandhara (sakuni) will tell ? Well let my uncle speak

What say you, uncle ? That who else is fit to be the commander of the army when the son of Ganga (Bhishma) is here ?

Well said uncle, let it be Let grand father alone be (the commander) We too wish the same

गाङ्गेयमूर्ध्नि पतितैरभिषेकतोयैः
साधं पतन्तु हृदयानि नराधिपानाम् ॥ ५ ॥

(प्रविश्य)

काञ्चुकीयः—जयतु महाराजः। एष खलु पाण्डवस्कन्धावाराद् दौत्येनागतः पुरुषोत्तमो नारायणः।

दुर्योधनः—मा तावद् भो बादरायण! किं किं कंसभृत्यो दामोदरस्तव पुरुषोत्तमः? स गोपालकस्तव पुरुषोत्तमः? बार्हद्रथापहृतविषयकीर्तिभोगस्तव पुरुषोत्तमः? अहो पार्थिवासन्नमाश्रितस्य भृत्यजनस्य समुदाचारः। सगर्वं खल्वस्य वचनम्। आ अपध्वंस।

काञ्चुकीयः—प्रसीदतु महाराजः। संभ्रमेण समुदाचारो विस्मृतः। (पादयोः पतति)

दुर्योधनः—संभ्रम इति। आ मनुष्याणामस्त्येव संभ्रमः। उत्तिष्ठोत्तिष्ठ।

काञ्चुकीयः—अनुगृहीतोऽस्मि।

दुर्योधनः—इदानीं प्रसन्नोऽस्मि। क एष दूतः प्राप्तः?

काञ्चुकीयः—दूतः प्राप्तः केशवः।

दुर्योधनः—केशव इति। एवमेष्टव्यम्। अयमेव समुदाचारः। भो भो राजानः। दौत्येनागतस्य केशवस्य किं युक्तम्?

May the hearts of the enemy kings sink when the consecrated waters are poured on the head of Bhishma (son of Ganga), amidst the (deafening) sounds of the armies (soldiers), drums and conches which resemble the roar of the ocean agitated by a storm 5

(*Enter*)

Chamberlain —Victory to Your Majesty Here is Narayana, the best of men, come as an Ambassador from the camp of the Pandavas

Duryodhana —Don't say so Badarayana ! Is Damodara, the servant of Kamsa, your best of men ? Is that cow-boy a best of men to you ? Is he your best of men who was deprived of all his lands, fame and pleasures (wealth) by the son of Brihadratha (Jarasandha) ? Oh ! What conduct is this on the part of a servant who serves the king closely ? Insolent are his words Ah ! You perish

Chamberlain —Pardon, pardon, Your Majesty The proper etiquette was forgotten in my confusion (*Falls at his feet*)

Duryodhana —You say confusion ? Well men are liable to confusion Rise up, rise up

Chamberlain —I have been forgiven

Duryodhana : Now I am pleased (Tell me) Who is this envoy that has come ?

Chamberlain —Kesava, the messenger has come

Duryodhana —(You say) Kesava ? This is desirable This alone is the proper etiquette Oh ! princes ! What is the proper thing to do with Kesava who has come as an ambassador ?

किमाहुर्भवन्तः - अर्घ्यप्रदानेन पूजयितव्यः केशव इति ? न मे रोचते । ग्रहणमस्यात्र हितं पश्यामि ।

ग्रहणमुपगते तु वासुभद्रे
　हृतनयना इव पाण्डवा भवेयुः ।
गतिमतिरहितेषु पाण्डवेषु
　क्षितिरखिलापि भवेन्ममासपत्ना ॥ ६ ॥

अपि च योऽत्र केशवस्य प्रत्युत्थास्यति स मया द्वादशसुवर्णभारेण दण्ड्यः । तदप्रमत्ता भवन्तु भवन्तः । (आत्मगतम्) कोनु खलु इदानीं ममाप्रत्युत्थानस्योपायः । हन्त ! दृष्ट उपायः । (प्रकाशम्) बादरायण ! आनीयतां स चित्रपटो ननु, यत्र द्रौपदीकेशाम्बराकर्षणमालिखितम् । (आत्मगतम्) तस्मिन् दृष्टिविन्यासं कुर्वन् नोत्थास्यामि केशवस्य ।

काञ्चुकीयः—यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) जयतु महाराजः । अयं स चित्रपटः ।

दुर्योधनः—ममाग्रतः प्रसारय ।

काञ्चुकीयः—यदाज्ञापयति महाराजः । (प्रसारयति)

दुर्योधनः—अहो दर्शनीयोऽयं चित्रपटः । एष दुश्शासनो द्रौपदीं केशहस्ते गृहीतवान् । एषा खलु द्रौपदी,

दुःशासनपरामृष्टा सम्भ्रमोत्फुल्ललोचना ।
राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते ॥ ७ ॥

What do you say? That Kesava should be honoured with offerings of Arghya? I don't like it I consider it better to take him a prisoner

When Vasudeva is taken prisoner, the Pandavas will lose their eye sight, as it were Thus, when they become destitute of their refuge and guide, the whole world, cleared of enemies, will be mine 6

Moreover, if any one will rise up (from his seat) to receive Kesava, he will be fined by me with twelve weights of gold (or twelve gold coins) All of you be steady (*To himself*) What is the way to avoid myself getting up? Ah! A way has been found (*Aloud*) Badarayana! Bring that canvas portrait in which Draupadi has been painted in the act of being dragged by her hair and cloths (*To himself*) Remaining absorbed by looking at it, I will not rise up for (receiving) Kesava

Chamberlain —As Your Majesty commands (*Going out and entering*) Victory to Your Majesty Here is that portrait

Duryodhana —Spread it (there) before me

Chamberlain —As Your Majesty commands

(*Spreads out*)

Duryodhana —Ah! What a splendid (worth seeing) picture Here is Dussasana seizing Draupadi by her beautiful locks Here is Draupadi—

Seized by Dussasana and her eyes wide open in confusion, (she) shines like the digit of the moon caught between the jaws of Rahu 7

एष दुरात्मा भीमः सर्वराजसमक्षमवमानितां द्रौपदीं दृष्ट्वा प्रवृद्धामर्षः सभास्तम्भं तुलयति । एष युधिष्ठिरः,

सत्यधर्मघृणायुक्तो द्यूतविभ्रष्टचेतनः ।
करोत्यपाङ्गविक्षेपैः शान्तामर्षं वृकोदरम् ॥ ८ ॥

एष इदानीमर्जुनः,

रोषाकुलाक्षः स्फुरिताधरोष्ठ-
स्तृणाय मत्वा रिपुमण्डलं तत् ।
उत्सादयिष्यन्निव सर्वराज्ञः
शनैः समाकर्षति गाण्डिवज्याम् ॥ ९ ॥

एष युधिष्ठिरोऽर्जुनं निवारयति । एतौ नकुलसहदेवौ,

कृतपरिकरबन्धौ चर्मनिस्त्रिंशहस्तौ
परुषितमुखरागौ स्पष्टदष्टाधरोष्ठौ ।
विगतमरणशङ्कौ सत्वरं भ्रातरं मे
हरिमिव मृगपोतौ तेजसाभिप्रयातौ ॥ १० ॥

एष युधिष्ठिरः कुमारावुपेत्य निवारयति—

नीचोऽहमेव विपरीतमतिः कथं वा
रोषं परीत्यजतमद्य नयानयज्ञौ ।
द्यूताधिकारमवमानममृष्यमाणाः
सत्त्वाधिकेषु वचनीयपराक्रमाः स्युः ॥ ११ ॥

इति । एष गान्धारराजः,

Here is the wicked Bhima, infuriated at the sight of Draupadi being molested in the presence of so many kings, measuring (in his mind) the pillar of the assembly hall

This Yudhishthira,

Possessed of truth, righteousness and disgust (pity), with his intellect shrouded (lost) as a result of (defeat in) gambling, subdues the fury of Vrikodara with (significant) side-glances 8

Now this Arjuna,

With his eyes red in anger and the lower lip shivering, considering that great circle of kings as (insignificant as) straw, slowly draws the string of Gandiva, intent, as it were, to annihilate all the kings 9

Here is Yudhishthira preventing Arjuna Here are Nakula and Sahadeva

With their robes tied up, taking the shield and sword in hand, with their faces rendered red (in anger), biting their lower lips and unmindfull of death, (they) suddenly march with a display of valour against my brother, like two young deer (marching) against a lion 10

Here is Yudhishthira approaching the young boys and restraining them (saying)—

I am really a wretch. Otherwise how could my intellect be so perverted ? Endowed with the knowledge of the right and wrong (policies), you should control your rage. Intolerant of the disgrace caused by gambling, you may subject your valour for condemnation in the midst of powerful heroes 11

Here is the king of Gandhara

अक्षान् क्षिपन् स कितवः प्रहसन् सगर्वं
सङ्कोचयन्निव मुदं द्विषतां स्वकीर्त्या ।
स्वैरासनो द्रुपदराजसुतां रुदन्तीं
काक्षेण पश्यति लिखत्यपि गां नयज्ञः ॥ १२ ॥

एतावाचार्यपितामहौ तां दृष्ट्वा लज्जायमानौ पटान्तान्तर्हितमुखौ स्थितौ । अहो अस्य वर्णाढ्यता । अहो भावोपपन्नता । अहो युक्तलेखता । सुव्यक्तमालिखितोऽयं चित्रपटः । प्रीतोऽस्मि । कोऽत्र ?

काञ्चुकीयः—जयतु महाराजः ।

दुर्योधनः—बादरायण (आनीयतां स विहगवाहनमात्रविस्मितो)

काञ्चुकीयः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

दुर्योधनः—वयस्य कर्ण !

प्राप्तः किलाद्य वचनादिह पाण्डवानां
दौत्येन भृत्य इव कृष्णमतिः स कृष्णः ।
श्रोतुं सखे ! त्वमपि सज्जय कर्ण ! कर्णौ
नारीमृदूनि वचनानि युधिष्ठिरस्य ॥ १३ ॥

(ततः प्रविशति वासुदेवः काञ्चुकीयश्च)

वासुदेवः—अद्य खलु धर्मराजवचनाद् धनञ्जयाकृत्रिममित्रतया चाहवदर्पमनुक्तग्राहिणं सुयोधनं प्रति मयाप्यनुचितदौत्यसमयोऽनुष्ठितः । अथच,

That clever gambler, the scheming politician, casting the dice and laughing proudly, makes the enemies unhappy, as it were, by means of his glory, and sitting at ease, he is casting a malicious loof at Draupadi and is scribbling (something) on the ground (with'his dice) *12*

Here are the preceptor and grandfather (Drona and Bhishma), ashamed to see her (in that plight), sitting with their faces hidden by the ends of their cloths What rich colours ! What wonderful expression ! What fine drawing ! Well drawn is this picture I am pleased Who is there ?

Chamberlain :—Victory to your Majesty

Duryodhana —Let that messenger, puffed up simply because he rides a bird, be brought in

Chamberlain —As your Mejesty commands [*Exit*]

Duryodhana —Friend Karna !

Tha evil minded Krishna has come now at the b dding of Pandavas, like a slave Comrade you prepare your ears to hear Yudhishthira s words, as gentle as those of a woman

(*Enter Vasudeva and Chamberlain*)

Vasudeva —On the request of Yudhishthira and owing to my sincere friendship for Arjuna, I have taken up to day the most unpleasant job of an envoy to Duryodhana, who is itching for war and who would not listen to my words Moreover,

कृष्णापराभवभुवा रिपुवाहिनीभ–
कुम्भस्थलीदलनतीक्ष्णगदाधरस्य ।
भीमस्य कोपशिखिना युधि पार्थपत्त्रि–
चण्डानिलैश्च कुरुवंशवनं विनष्टम् ॥ १४ ॥

इदं सुयोधनशिबिरम् । इह हि,

आवासाः पार्थिवानां सुरपुरसदृशाः स्वच्छन्दविहिता
विस्तीर्णाः शस्त्रशाला बहुविधकरणैः शस्त्रैरुपचिताः ।
हेषन्ते मन्दुरास्थास्तुरगवरघटा बृंहन्ति करिण
ऐश्वर्यं स्फीतमेतत् स्वजनपरिभवादासन्नविलयम् ॥१५॥

भोः !

दुष्टवादी गुणद्वेषी शठः स्वजननिर्दयः ।
सुयोधनो हि मां दृष्ट्वा नैव कार्यं करिष्यति ॥ १६ ॥

भो बादरायण ! किं प्रवेष्टव्यम् ?

काञ्चुकीयः—अथ किमथ किम् । प्रवेष्टुमर्हति पद्मनाभः ।

वासुदेव —(प्रविश्य) कथं कथं मां दृष्ट्वा संभ्रान्ताः सर्वक्षत्रियाः ।
अलमलं संभ्रमेण । स्वैरमासतां भवन्तः ।

दुर्योधनः—कथं कथं केशवं दृष्ट्वा संभ्रान्ताः सर्वक्षत्रियाः ।
अलमलं संभ्रमेण । स्मरणीयः पूर्वमाश्रावितो दण्डः ।
नन्वहमाज्ञप्ता ।

The fire of Bhima's anger, who wields a mace strong enough to break the temples of elephants in the enemy armies, kindled by the outrage of Krishna (Draupadi) and (fanned) by the winds of Arjuna s arrows, will soon consume this forest of Kuru's family 14

This is the camp of Duryodhana Herein,

The kings are provided with splendid tents (houses) as in the city of gods, the extensive armouries are filled with weapons of various descriptions, troops of noble steeds neigh (impatiently) in the stables and the elephants grunt all this great affluence is to vanish shortly as a result of insulting kinsmen 15

Alas ! On seeing me, this Duryodhana who is evil-speaking, virtue hating, deceitful and cruel to kinsmen, will never do the right thing 16

Oh ! Badarayana, shall I enter ?

Chamberlain —Yes, Padmanabha may enter

Vasudeva —(*Entering*) How is it that all the Kshatriyas are confused on seeing me ? Don t get disturbed Please sit at ease

Duryodhana —What is this ? Why all Kshatriyas are confused at the sight of Kesava ? Don t be confused Remember the fine already announced I am here the master

वासुदेवः—(उपगम्य) भो सुयोधन ! किमास्से ।

दुर्योधनः—(आसनात् पतित्वा आत्मगतम्) सुव्यक्तं प्राप्त एव केशवः ।

> उत्साहेन मतिं कृत्वाप्यासीनोऽस्मि समाहितः ।
> केशवस्य प्रभावेन चलितोऽस्म्यासनादहम् ॥ १७ ॥

अहो बहुमायोऽयं दूतः । (प्रकाशम्) भो दूत ! एतदासनमास्यताम् ।

वासुदेवः—आचार्य ! आस्यताम् । गाङ्गेयप्रमुखा राजानः ! स्वैरमासतां भवन्तः । वयमप्युपविशामः । (उपविश्य) अहो दर्शनीयोऽयं चित्रपटः । मा तावत् । द्रौपदीकेशाम्बराकर्षणमत्रालिखितम् । अहोनुखलु,

> सुयोधनोऽयं स्वजनावमानं पराक्रमं पश्यति बालिशत्वात् ।
> को नाम लोके स्वयमात्मदोषमुद्घाटयेन्नष्टघृणः सभासु ॥१८

आः ! अपनीयतामेष चित्रपटः ।

दुर्योधनः—बादरायण ! अपनीयतां किल चित्रपटः ।

काञ्चुकीयः—यदाज्ञापयति महाराजः । (अपनयति)

दुर्योधनः—भो ! दूत !

> धर्मात्मजो वायुसुतश्च भीमो भ्रातार्जुनो मे त्रिदशेन्द्रसूनुः ।
> यमौ च तावश्विसुतौ विनीतौ सर्वे सभृत्याः कुशलोपपन्नाः ॥१९

Vasudeva —*(Coming near)* Hullo Suyodhana, how are you ?

Duryodhana — *(Falling from his seat, to himself)* Certainly, Kesava has come

Boldly I made up my mind (not to rise up) and firmly I sat down But by the power of Kesava, I have been displaced from my seat *17*

Eh ! This Ambassador has many tricks *(Aloud)* Messenger ! Here is the seat for you, please sit down

Vasudeva —Preceptor ! Please take your seat, Bhishma and other princes ! Please sit down We too shall take our seat (Sitting) Beautiful indeed is this picture No, it is not Draupadi is painted here in the act of being dragged by her hair and clothes

What a pity !

This Suyodhana, in his childishness, thinks that the disgracing of a kin is an act of valour Which (decent) man on earth, with no sense of shame, expose his own crime in Public assemblies ? *18*

Ah ! Let this picture be removed

Duryodhana —Badarayana ! Let the picture be removed

Chamberlain —As Your Majesty commands *(Removes)*

Duryodhana —Eh ! Ambassador,

I hope my brother (Yudhishthira), the son of Dharma, Bhima the son of Vayu, Arjuna the son of Devendra, and the well-behaved twins the sons of Aswins, all of them with their dependents, are doing well *19*

वासुदेवः—सदृशमेतद् गान्धारीपुत्रस्य । अथकिमथकिम् । कुशलिन सर्वे। भवतो राज्ये शरीरे बाह्याभ्यन्तरे च कुशलमनामयं च पृष्ट्वा विज्ञापयन्ति युधिष्ठिरादयः पाण्डवाः—

अनुभूतं महद् दुःखं संपूर्णः समयः स च ।
अस्माकमपि धर्म्यं यद् दायाद्यं तद् विभज्यताम् ॥२०॥

इति ।

दुर्योधनः—कथं। कथं। दायाद्यमिति । भोः,

वने पितृव्यो मृगयाप्रसंगतः
कृतापराधो मुनिशापमाप्तवान् ।
तदाप्रभृत्येव स दारनिःस्पृहः
परात्मजानां पितृतां कथं व्रजेत् ॥ २१ ॥

वासुदेवः—पुराविदं भवन्तं पृच्छामि ।

विचित्रवीर्यो विषयी विपत्तिं
क्षयेण यातः पुनरम्बिकायाम् ।
व्यासेन जातो धृतराष्ट्र एष
लभेत राज्यं जनकः कथं ते ॥ २२ ॥

मा मा भवान् ,

एवं परस्परविरोधविवर्धनेन
शीघ्रं भवेत् कुलकुलं नृप ! नामशेषम् ।

Vasudeva —This kind enquiry is worthy of you, the son of Gandhari Yes, they are all well After enquiring of your health and happiness in the body and kingdom, both inside and outside, Yudhishthira and other sons of Pandu communicate to you—

We have undergone infinite sufferings That stipulated time has also passed So, let our rightful share in the inheritance be given to us 20

Duryodhana —What ! What ! Inheritance ! Eh !

My paternal uncle was cursed by a sage for a crime committed while hunting in the forest From that day onwards, he left all desire for conjugal relations with his wives How can he be claimed as the father, by those who are the sons of others ? 21

Vasudeva —You seem to be well versed in family history I ask you—

Vicitravirya, being a voluptuary, died of consumption (without leaving any issue) Then how could your father Dhritarashtra, born of Vyasa by Ambika, succeed to his kingdom ? 22

Please don't (bring forward such crooked arguments)

Thus by waxing of mutual enmity, O ! King, the family of Kuru will soon be but a name, so, it is proper on your part to forget the spite and act according to the affectionate appeal of the Pandavas 23

तत् कर्तुमर्हति भवानपकृत्य रोषं
यत् त्वां युधिष्ठिरमुखाः प्रणयात् ब्रुवन्ति ॥ २३ ॥

दुर्योधनः—भो दूत ! न जानाति भवान् राज्यव्यवहारम् ।

राज्यं नाम नृपात्मजैः सहृदयैर्जित्वा रिपून् भुज्यते
तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते ।
काङ्क्षा चेन्नृपतित्वमाप्तुमचिरात् कुर्वन्तु ते साहसं
स्वैरं वा प्रविशन्तु शान्तमतिभिर्जुष्टं शमायाश्रमम् ॥ २४ ॥

वासुदेवः—भोः सुयोधन ! अलं बन्धुजने परुषमभिधातुम् ।

पुण्यसञ्चयसम्प्राप्तामधिगम्य नृपश्रियम् ।
वञ्चयेद् यः सुहृद्बन्धून् स भवेद् विफलश्रमः ॥ २५ ॥

दुर्योधनः—भो दूत,

स्यालं तव गुरोर्भूपं कंसं प्रति न ते दया ।
कथमस्माकमेवं स्यात् तेषु नित्यापकारिषु ॥ २६ ॥

वासुदेवः—अलं तन्मद्दोषतो ज्ञातुम् ।

कृत्वा पुत्रवियोगार्तां बहुशो जननीं मम ।
वृद्धं स्वपितरं बद्ध्वा हतोऽय मृत्युना स्वयम् ॥ २७ ॥

दुर्योधनः—सर्वथा वञ्चितस्त्वया कंसः । अलमात्मस्तवेन । न शौर्यमेतत् । पश्य,

जामातृनाशव्यसनाभितप्ते
रोषाभिभूते मगधेश्वरेऽथ ।

Duryodhana Eh! Envoy, you do not know politics.

Kingship is got (enjoyed) only by brave princes who conquer their enemies It is never begged for, nor is it given in charity to the weakling If they are anxious to become kings, let them fight before it is too late Or, if they want peace, let them go to the hermitage resorted to by sages *24*

Vasudeva —Oh! Suyodhana! Don't be harsh in dealing with (or speaking about) your kinsmen

Having got the royal fortune obtainable by means of good deeds of the past, one who cheats his friends and relations, will fail in all his undertakings *25*

Duryodhana —Eh! Ambassador!

You had no mercy for king Kamsa who was your father's brother-in-law How can we have it towards the Pandavas who have always wronged us? *26*

Vasudeva —Don't take it (killing of Kamsa) as my fault

Causing misery to my mother, by killing her babies repeatedly, and imprisoning his own aged father, he was killed by Death himself (for his crimes) *27*

Duryodhana —Whatever you may say, Kamsa was really cheated by you Enough of your self praise (boasting) That was not bravery Look—

When Jarasandha (the king of Magadha) was angered, being aggrieved by the death of his son in-law (Kamsa),

पलायमानस्य भयातुरस्य
शौर्यं तदेतत् क्व गतं तवासीत् ॥ २८ ॥

वासुदेवः—भोः सुयोधन ! देशकालावस्थापेक्षि खलु शौर्यं नयानुगामिनाम् । इह तिष्ठतु तावदस्मद्गतः परिहासः । स्वकार्यमनुष्ठीयताम् ।

कर्तव्यो भ्रातृषु स्नेहो विस्मर्तव्या गुणेतराः ।
सम्बन्धो बन्धुभिः श्रेयान् लोकयोरुभयोरपि ॥ २९ ॥

दुर्योधनः—देवात्मजैर्मनुष्याणां कथं वा बन्धुता भवेत् ।
पिष्टपेषणमेतावत् पर्याप्तं छिद्यतां कथा ॥ ३० ॥

वासुदेवः—(आत्मगतम्)
प्रसाद्यमानः साम्नायं न स्वभावं विमुञ्चति ।
हन्त संक्षोभयाम्येनं वचोभिः परुषाक्षरैः ॥ ३१ ॥
(प्रकाशम्) भोः सुयोधन ! किं न जानीषेऽर्जुनस्य बलपराक्रमम् ।

दुर्योधनः—न जाने ।

वासुदेवः—भो ! श्रूयतां,

कैरातं वपुरास्थितः पशुपतिर्युद्धेन संतोषितो
वह्नेः खाण्डवमश्नतः सुमहती वृष्टिः शरैश्छादिता ।
देवेन्द्रार्तिकरा निवातकवचा नीताः क्षयं लीलया
नन्वेकेन तदा विराटनगरे भीष्मादयो निर्जिताः ॥३२॥

अपिच, तवापि प्रत्यक्षमपरं कथयामि ।

where was your bravery gone when you fled, sick with fear? 28

Vasudeva —Suyodhana ! The bravery of those who persue the path of policy is suited to the time and place (circumstances) Let the ridicule concerning me stop with this You do your duty

You please love your brothers and forget all their wrongs (faults) Alliance with kinsmen is good both for this World and the Next 29

Duryodhana— How can there be kinship between the sons of gods and mortals ? Enough of your beating about the bush (grinding what is already ground) Please stop talking about it 30

Vasudeva — (To himself)

He won't change his (arrogant) nature when appeased Yes I will now provoke him with harsh words 31

(*Aloud*) Suyodhana ! Don t you know the might and valour of Arjuna ?

Duryodhana —I don't know

Vasudeva — Eh ! Please hear

In fight, he pleased Siva (Pasupati) who came in the disguise of a hunter He held off a heavy shower of rain by his arrows, when fire was consuming the Khandava forest With ease, he wiped off Nivatakavachas who caused affliction to Devendra Singlehanded he defeated Bhishma and others in the city of Virata 32

I will tell you one more incident which you have personally witnessed (experienced)

ननु त्वं चित्रसेनेन नीयमानो नभस्तलम् ।
विक्रोशन् घोषयात्रायां फल्गुनेनैव मोक्षितः ॥ ३३ ॥

किं बहुना,

दातुमर्हसि मद्वाक्याद् राज्यार्धं धृतराष्ट्रज !
अन्यथा सागरान्तां गां हरिष्यन्ति हि पाण्डवाः ॥ ३४ ॥

दुर्योधनः—कथं कथम् । हरिष्यन्ति हि पाण्डवाः ।

प्रहरति यदि युद्धे मारुतो भीमरूपी
प्रहरति यदि साक्षात् पार्थरूपेण शक्रः ।
परुषवचनदक्ष ! त्वद्वचोभिर्न दास्ये
तृणमपि पितृभुक्ते वीर्यगुप्ते स्वराज्ये ॥ ३५ ॥

वासुदेवः—भोः कुरुकुलकलङ्कभूत ! अयशोलुब्ध ! वयं किल तृणान्तराभिभाषकाः ।

दुर्योधनः—भो गोपालक ! तृणान्तराभिभाष्यो भवान् ।

अवध्यां प्रमदां हत्वा हयं गोवृषमेव च ।
मल्लानपि सुनिर्लज्जो वक्तुमिच्छसि साधुभिः ॥ ३६ ॥

वासुदेवः—भोः सुयोधन ! ननु क्षिपसि माम् ।

दुर्योधनः—ननु सत्यमेवैतत् ।

वासुदेवः—गच्छामि तावत् ।

दुर्योधनः—गच्छ गच्छ ! पशुखुरोद्धतरेणुरूषिताङ्गो व्रजमेव । विफलीकृतः कालः ।

During your (inspection) tour of hamlets (Ghosha-yatra), you were set free by that Phalguna (Arjuna), when you cried (for help) being carried away by Chitrasena in the sky 33

Why speak much —

Oh, son of Dhritarashtra, on my word, give (the Pandavas) half of the kingdom, or else, they will take the whole earth, extending from sea to sea, by force 34

What (say you)? The Pandavas will seize (my kingdom)?

Even if the wind god fights in the battle in the form of Bhima, even if Indra himself fights in the form of Arjuna, Oh! an adept in using harsh words! I say that I won't give even a blade of grass from the kingdom held by my father and protected by my valour 35

Vasudeva —You disgrace of the Kuru race, seeker of infamy, are we talking about grass now?

Duryodhana —Oh! Cow herd, you are fit to be addressed only through (or about) grass

With no sense of shame for having slain a woman' whose killing is prohibited, a horse, a sacred bull and the professional wrestlers, you wish to converse with good men (like me)? 36

Vasudeva —Suyodhana, you are insulting me

Duryodhana —What I say is true

Vasudeva —Then, I return

Duryodhana —Go You go to the cow pen with your body smeared with the dust raised by the hoofs of cows You have wasted my time

वासुदेवः—एवमेवास्तु । न वयमनुक्तसन्देशा गन्तुमिच्छामः । तदाकर्ण्यतां युधिष्ठिरस्य सन्देशः ।

दुर्योधनः—आः अभाष्यस्त्वम् ।

अहमवधृतपाण्डुरातपत्रो द्विजवरहस्तधृताम्बुसिक्तमूर्धा ।
अवनतनृपमण्डलानुयात्रैः सह कथयामि भवद्विधैर्न भाषे ॥

वासुदेवः—न व्याहरति किल मां सुयोधनः । भोः !

शठ ! बान्धवनिःस्नेह ! काक ! केकर ! पिङ्गल !
त्वदर्थात् कुरुवंशोऽयमचिरान्नाशमेष्यति ॥ ३८ ॥

भो भो राजानः ! गच्छामस्तावत् ।

दुर्योधनः—कथं यास्यति किल केशवः । दुःशासन ! दुर्मर्षण ! दुर्मुख ! दुर्बुद्धे ! दुष्टेश्वर ! दूतमसुदाचारमतिक्रान्तः केशवो बध्यताम् । कथमशक्ताः । दुःशासन ! न समर्थः खल्वसि ।

करितुरगनिहन्ता कंसहन्ता स कृष्णः
पशुपकुलनिरामादानुजीव्यानभिज्ञः ।
हृतभुजबलवीर्यः पार्थिवानां समक्षं
स्ववचनकृतदोषो बध्यतामेष शीघ्रम् ॥ ३९ ॥

अयमशक्तः । मातुल ! बध्यतामयं केशवः । कथं पराङ्मुखः पतति । भवतु, अहमेव पाशैर्बध्नामि । (पाशमुद्यम्योपसर्पति)

Vasudeva —Let it be so We do not wish to go without delivering the message So, please hear the message of Yudhishthira

Duryodhana You are unfit for being spoken to by me

When the royal white umbrella held over the head that was sprinkled with holy waters from the hands of highest Brahmins, I affirm that I will not speak to men like you who are (merely) the followers (servants) of my vassal kings 37

Vasudeva —Suyodhana will not talk to me!

You cheat, you unkind to kinsmen, you squint-eyed crow, you yellow monkey! On account of you, the Kuru race is going to perish before long. 38

Oh Princes! we take leave

Duryodhana — What? Now he would be off! Dussasana, Durmarshana, Durmukha, Durbuddhe Dushteswara! Kesava has misused the privilege of an ambassador Bind him Why, you all fail! Dussasana are you not strong enough?

This Krishna, the killer of an elephant, a horse and Kamsa, untrained in the proper behaviour of servants as a result of his stay with cow herds, and deprived of his strength and valour (by Jarasandha), has insulted us in the presence of these kings Let him be fettered soon 39

He is unable Uncle, you bind this Kesava Oh! He turns back and falls down Well, I myself will bind him with a noose *(Proceeds with uplifted noose)*

वासुदेवः—कथं बन्धितुकामो मां किल सुयोधनः। भवतु, सुयोधनस्य सामर्थ्यं पश्यामि। (विश्वरूपमास्थितः)

दुर्योधनः—भो दूत!

सृजसि यदि समन्ताद् देवमायाः स्वमायाः
प्रहरसि यदि वा त्वं दुर्निवारैः सुरास्त्रैः।
हयगजवृषभाणां पातनाज्जातदर्पो
नरपतिगणमध्ये बध्यसे त्वं मयाद्य ॥ ४० ॥

आः तिष्ठेदानीम्। कथं न दृष्टः केशवः। अयं केशवः। अहो ह्रस्वत्वं केशवस्य। आः तिष्ठेदानीम्। कथं न दृष्टः केशवः। अयं केशवः। अहो दीर्घत्वं केशवस्य। कथं न दृष्टः केशवः। अयं केशवः। सर्वत्र मन्त्रशालायां केशवा भवन्ति। किमिदानीं करिष्ये। भवतु, दृष्टम्। भो भो राजानः! एकैकः केशवो बध्यताम्। कथं स्वयमेव पाशैर्बद्धाः पतन्ति राजानः। साधु भो जम्भक! साधु।

मत्कार्मुकोदरविनिःसृतबाणजालै-
र्विद्धं क्षरत्क्षतजरञ्जितसर्वगात्रम्।
पश्यन्तु पाण्डुतनयाः शिबिरोपनीतं
त्वां बाष्परुद्धनयनाः परिनिःश्वसन्तः ॥ ४१ ॥

(निष्कान्तः)

Vasudeva —Ah ! Duryodhana wants to fetter me. Well, I will test his ability (*Assumes his Universal form*)

Duryodhana—Eh Ambassdor !

Puffed up with pride by killing a horse, an elephant and a bull, even if you exhibit divine magic all round, or play your own tricks, or strike with irresistible divine missiles you will be fettered by me in the presence of these princes 40

Ah ! Stop there Why Kesava is not found ? Here is Kesava Oh ! the shortness of Kesava!! Now, you stay there Why (again) Kesava is not seen ? Here is Kesava Oh ! The loftiness of Kesava ! Where Kesava has disappeard (again) ? Here is Kesava There are many Kesavas seen everywhere in the council hall What shall I do now ? Well, (I have) discovered (a plan) Ye princes ! let each one of you bind one Kesava How is it that the kings fall down, themselves being bound in their own bonds ? Well done, Oh Magician ! Well done

Let the Pandavas, with their eyes filled with tears and heaving deep sighs, see you taken to their camp, with your whole body smeared with blood and wounded by the multitudes of arrows discharged from my bow [*Exit*] 41

वासुदेव —भवतु, पाण्डवानां कार्यमहमेव साधयामि । भोः! सुदर्शन! इतस्तावत् ।

(ततः प्रविशति सुदर्शनः)

सुदर्शनः—एष भोः!

श्रुत्वा गिरं भगवतो विपुलप्रसादा-
न्निर्धावितोऽस्मि परिवारिततोयदौघः ।
कस्मिन् खलु प्रकुपितः कमलायताक्षः
कस्याद्य मूर्धनि मया प्रविजृम्भितव्यम् ॥ ४२ ॥

क्व नु खलु भगवान् नारायणः ।

अव्यक्तादिरचिन्त्यात्मा लोकसंरक्षणोद्यतः ।
एकोऽनेकवपुः श्रीमान् द्विषद्बलनिषूदनः ॥ ४३ ॥

(विलोक्य) अये अयं भगवान् हस्तिनपुरद्वारे दूतसमुदाचारेणोपस्थितः । कुतः खल्वापः, कुतः खल्वापः । भगवति आकाशगङ्गे । आपस्तावत् । हन्त स्रवति । (आचम्योपसृत्य) जयतु भगवान् नारायणः । (प्रणमति)

वासुदेव —सुदर्शन ! अप्रतिहतपराक्रमो भव ।

सुदर्शन —अनुगृहीतोस्मि ।

वासुदेव —दिष्ट्या भवान् कर्मकाले प्राप्तः ।

सुदर्शन —कथं कथं कर्मकाल इति । आज्ञापयतु भगवाना ज्ञापयतु ।

Vasudeva —Well, I myself will do the work of the Pandavas Oh Sudarsana ! come here *(Enter Sudarsana).*

Sudarsana —I am here—

On hearing the call of the Lord, I have hastened (to this place), breaking the clouds by means of his great favour Against whome the anger of the lotuseyed (Lord) is directed ? On whose head shall I have to use my supreme power ? *42*

Where is my Lord, Narayana ?

Who is the source of the unmanifest (Prakriti), whose form is incomprehensible, who is engaged in the protection of the world, who, though one, assumes several forms, and who, possessing great splendour, is the destroyer of the enemy force *43*

(Seeing) Here is the Lord staying at the entrance of Hastinapura as an ambassador Where can I get water ? Oh Goddess, the Ganges of heaven ! Favour me with water Ha ! (water) flows *(Sipping and going near)* Victory to Lord Narayana, *(Falls at his feet)*

Vasudeva —May your valour be irresistible

Sudarsana —Blessed am I

Vasudeva —Fortunately, you have come just in time for action.

Sudarsana —Time for action ? What is it ? Please command, my Lord.

किं मेरुमन्दरकुलं परिवर्तयामि
संक्षोभयामि सकलं मकरालयं वा ।
नक्षत्रवंशमखिलं भुवि पातयामि
नाशक्यमस्ति मम देव! तव प्रसादात् ॥ ४४ ॥

वासुदेवः—भोः सुदर्शन! इतस्तावत् । भोः सुयोधन!

यदि लवणजलं वा कन्दरं वा गिरीणां
ग्रहगणचरितं वा वायुमार्गं प्रयासि ।
मम भुजबलयोगप्राप्तसंजातवेगं
भवतु चपल! चक्रं कालचक्रं तवाद्य ॥ ४५ ॥

सुदर्शनः—भोः सुयोधनहतक! तिष्ठ तिष्ठ । (पुनर्विचार्य) प्रसीदतु भगवान् नारायणः ।

महीभारापनयनं कर्तुं जातस्य भूतले ।
अस्मिन्नेवं गते देव! ननु स्यात् विफलः श्रमः ॥४६॥

वासुदेवः—सुदर्शन! रोषात् समुदाचारो नावेक्षितः । गम्यतां स्वनिलयमेव ।

सुदर्शनः—यदाज्ञापयति भगवान् नारायणः। कथं कथं गोपालक इति। त्रिचरणातिक्रान्तत्रिलोको नारायणः खल्वत्रभगवान्। शरणं व्रजन्तु भवन्तः । यावद् गच्छामि । अये एतद् भगवदायुधवरं शार्ङ्गं प्राप्तम् ।

Shall I overturn the Meru and Mandara mountains ? Shall I agitate the entire ocean (the seat of whales) ? Shall I hurl down all the stars (from the heaven) ? By your favour, there is nothing impossible for me 44

Vasudeva —Sudarsana ! Come here Oh ! Suyodhana !

Whether you hide in (go to) the salt water (sea), or in the caves of the mountains, or in the path of the wind (sky) where the planets revolve, you inconsiderate fellow ! may this discus, acquiring greater force from my hand, be your wheel of death 45

Sudarsana —Oh ! wretched Suyodhana ! stop, stop ! *(Thinking again)* May Lord Narayana be pleased

You have descended on earth, Oh God ! to lessen her burden If this one man (Duryodhana) is thus disposed of, the purpose of your mission will be frustrated 46

Vasudeva —Sudarsana ! In my anger, I did not think about the main purpose You may now return to your abode

Sudarsana —As my Lord Narayana Commands, How (can you call him) a cow-herd ? He is the Lord Narayana who overspread the three worlds with his three steps You better go and seek his protection Now, I will go Ha ! Here comes Sarnga, the powerful bow of my Lord

तनुमृदुललिताङ्गं स्त्रीस्वभावोपपन्नं
हरिकरधृतमध्यं शत्रुसङ्घैककालः ।
कनकखचितपृष्ठं भाति कृष्णस्य पार्श्वे
नवसलिलदपार्श्वे चारु विद्युल्लतेव ॥ ४७ ॥

भो भोः ! शार्ङ्ग, प्रशान्तरोषो भगवान् नारायणः । गम्यतां स्वनिलयमेव । हन्त निवृत्तः । यावत् गच्छामि । अये इयं कौमोदकी प्राप्ता ।

मणिकनकविचित्रा चित्रमालोत्तरीया
सुररिपुगणगात्रध्वंसने जाततृष्णा ।
गिरिवरतटरूपा दुर्निवारातिवीर्या
व्रजति नभसि शीघ्रं मेघवृन्दानुयात्रा ॥ ४८ ॥

हे कौमोदकि ! प्रशान्तरोषो भगवान् नारायणः । हन्त निवृत्ता । यावद् गच्छामि । अये अयं पाञ्चजन्यः प्राप्तः ।

पूर्णेन्दुकुन्दकुमुदोदरहारगौरो
नारायणाननसरोजकृतप्रसादः ।
यस्य स्वनं प्रलयसागरघोषतुल्यं
गर्भा निशम्य निपतन्त्यसुराङ्गनानाम् ॥ ४९ ॥

हे पाञ्चजन्य ! प्रशान्तरोषो भगवान् । गम्यतांस्वनिलयमेव । हन्त निवृत्तः । अये नन्दकासिः प्राप्तः ।

This beautiful bow, the God of Death to the enemy-groups, endowed with the features of a woman being slim, soft and graceful, held in its centre by the hand of Hari and having its back covered with gold, shines by the side of Krishna like a streak of lightning near a fresh (dark) cloud 47

Oh ! Sarnga ! The wrath of Narayana has been subdued You may return to your abode Well, he has turned back Now, I will go Ha ! Here comes Kaumodaki (the club)

Shining with gems and gold, covered with multicoloured garlands, eager to crush the bodies of demons (enemies of gods), resembling a mountainpeak (precipice) in shape, irresistible and most powerful it goes fast in the sky followed by the clouds 48

Oh ! Kaumodaki ! Narayana's anger has passed away Well, it has turned back Now, I will go Ha ! Here comes Pancajanya (the conch)—

(It is) white like the full moon, the jasmine flower, the interior part of the water-lily and the pearl string, and is favoured by the lotus like face of Narayana hearing whose sound resembling the roar of the sea in deluge, the Asura women abort 49

Oh ! Pancajanya ! the anger of the Lord has ceased You please return to your abode Well, it has turned back Ha ! the sword Nandaka has come

वनिताविग्रहो युद्धे महासुरभयङ्करः ।
प्रयाति गगने शीघ्रं महोल्केव विभात्ययम् ॥ ५० ॥

हे नन्दक ! प्रशान्तरोषो भगवान् । गम्यतां स्वनिलयमेव ।
हन्त निवृत्तः । यावद् गच्छामि । अये एतानि भगवदा-
युधवराणि ।

सोऽयं खड्गः खरांशोरपहसिततनुः स्वैः करैर्नन्दकाख्यः
सेयं कौमोदकी या सुररिपुकठिनोरःस्थलक्षोददक्षा ।
सैषा शार्ङ्गाभिधाना प्रलयघनरवज्यारवा नापयष्टिः
सोऽयं गम्भीरघोषः शशिकरविशदः शङ्खराट् पाञ्चजन्यः ॥

हे शार्ङ्ग ! कौमोदकि ! पाञ्चजन्य !
दैत्यान्तकृन्नन्दक ! शत्रुगह्वे !
प्रशान्तरोषो भगवान् मुरारिः
स्वस्थानमेवात्र हि गच्छ तावत् ॥ ५२ ॥

हन्त निवृत्ताः । यावद् गच्छामि । अये अत्युद्धूतो वायुः ।
अतितपत्यादित्यः । चलिता पर्वताः । क्षुब्धाः सागराः ।
पतिता वृक्षाः । भ्रान्ता मेघाः । प्रलीना वासुकिप्रभृतयो
भुजङ्गेश्वराः । किन्नुखल्विदम् ? अये अयं भगवतो वाहनं
गरुडः प्राप्तः ।

सुरासुराणां परिखेदलब्धं येनामृतं मातृविमोक्षणार्थम् ।
आछिन्नमासीद् द्विषतो मुरारेस्त्वामुद्वहामीति वरोऽपि दत्तः॥५३

In its feminine form, this sword is a terror to the most powerful demons in the battle Flashing through the sky, now it shines like a meteor 50

Nandaka ! The anger of the Lord has passed away Please return to your abode Well, he has turned back Now, I will go Ha ! These are the powerful weapons of the Lord

Here is the sword called Nandaka that has vanquished the Sun by means of its own brilliance This is Kaumodaki that is capable of powdering the hard chests of the demons (enemies of gods) This is the bow called Sarnga, whose twang sounds like the thunder of clouds at the dissolution of the world Here is the deep sounding king of conches, Pancajanya, white like the rays of the moon 51

Oh ! Sarnga Kowmodaki, Pancajanya and Nandaka the killer of demons and the fire to the enemies ! The wrath of our master, Murari, has passed away You may please go back to your abodes 52

Well, all have returned Now, I will go Ha ! What a violent gale ! The sun is excessively hot, The mountains are rocking The seas are agitated The trees are uprooted The clouds are scattered Serpent lords like Vasuki and others are hiding What does it mean ? Oh ! Here is the eagle (Garuda), the vehicle of the Lord, coming

The nectar got by the toil of both the gods and demons was carried away by him from his enemy (Indra) to set his mother free, and a boon was granted (by him) to Vishnu (the killer of Mura) that he (Garuda) would carry him (Vishnu on his back) 53

हे काश्यपप्रियसुत! गरुड! प्रशान्तरोषो भगवान् देवदेवेशः। गम्यतां स्वनिलयमेव। हन्त निवृत्तः। यावद् गच्छामि।

एते स्थिता वियति किन्नरयक्षसिद्धाः
देवाश्च संभ्रमचलन्मकुटोत्तमाङ्गाः।
रुष्टेऽच्युते विगतकान्तिगुणाः प्रशान्तं
श्रुत्वा श्रयन्ति सदनानि निवृत्ततापाः॥ ५४॥

यावदहमपि कान्तां मेरुगुहामेव यास्यामि। (निष्क्रान्तः)

वासुदेवः—यावदहमपि पाण्डवशिबिरमेव यास्यामि।

(नेपथ्ये)

नखलु नखलु गन्तव्यम्।

वासुदेवः—अये वृद्धराजस्वर इव। भो राजन्! एष स्थितोऽस्मि।

(ततः प्रविशति धृतराष्ट्रः)

धृतराष्ट्रः—क्वनुखलु भगवान् नारायणः। क्वनुखलु भगवान् पाण्डवश्रेयस्करः। क्वनुखलु भगवान् विप्रप्रियः। क्वनुखलु भगवान् देवकीनन्दनः।

मम पुत्रापराधात् तु शार्ङ्गपाणे! तवाधुना।
एतन्मे त्रिदशाध्यक्ष! पादयोः पतितं शिरः॥ ५५॥

(पतति)

वासुदेवः—हा धिक्। पतितोऽत्र भवान्। उत्तिष्ठोत्तिष्ठ।

Oh Garuda, the dear son of Kasyapa ! Our master, the god of gods, has subdued his wrath You may please return to your abode Well, he has returned Now, I will go

These (divine beings), the Kinnaras, Yakshas, Siddhas and Devas in the sky, whose splendour was lost, and whose crowns slipped from their heads in confusion when Krishna was angry, now return to their abodes, free from anxiety on hearing the (news of) passing away of Krishna's wrath 54

I too will now go to the beautiful cave of Mount Meru *[Exit]*

Vasudeva —I too shall go to the camp of Pandavas

(Behind the curtain)

Please don't go, don't go

Vasudeva —Ah ! It appears to be the voice of the aged King (Dhritarashtra) Oh King ! I am still here

(Enter Dhritarashtra)

Dhritarashtra —Where is the Lord Narayana ? Where is the benefactor of the Pandavas ? Where is the dear one of the Brahmins ? Where is the joy (son) of Devaki ?

The wielder of Sarnga and the Lord of Gods ! For the fault of my son, (now) I prostrate (my head falls) at your feet [Prostrates] 55

Vasudeva —Alas ! You have fallen (at my feet). Please rise up, rise up

धृतराष्ट्रः—अनुगृहीतोऽस्मि। भगवन्! इदमर्घ्यं पाद्यं च प्रतिगृह्यताम्।

वासुदेवः—सर्वं गृह्णामि। किं ते भूयः प्रियमुपहरामि।

धृतराष्ट्रः—यदि मे भगवान् प्रसन्नः, किमतः परमिच्छामि।

वासुदेवः—गच्छतु भवान् पुनर्दर्शनाय।

धृतराष्ट्रः—यदाज्ञापयति भगवान् नारायणः। (निष्क्रान्तः)

(भरतवाक्यम्)

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम्।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः॥ ५६॥

(निष्क्रान्ताः सर्वे)



॥ दूतवाक्यं समाप्तम्॥



॥ शुभं भूयात्॥

॥ समस्त सन्मङ्गळानि सन्तु॥



Dhritarashtra —I have been favoured Lord ! Please accept this Arghya and Padya

Vasudeva —I receive everything What more favour shall I do for you ?

Dhritarashtra —If the Lord is pleased with me, what more can I desire ?

Vasudeva —You may please return for meeting again

Dhritarashtra —As Lord Narayana commands *[Exit]*

EPILOGUE

May our king Rajasimha (Lion like king), with undivided sovereignty, rule over this Earth girt by the seas and adorned by the Himalayas and Vindhyas serving as (a pair) of ear-rings 56

(Exeunt Omnes)

END OF DUTAVAKYAM



॥ श्रीरामजयम् ॥

भासनाटकचक्रे दूतवाक्यम्

Notes and Grammatical Instructions

दूतस्य वाक्यं-दूतवाक्यं, उपचारेण, तदाख्यं रूपकमपि दूतवाक्यम्। दूतवाक्यं means 'the words of an Ambassador' and by transference of epithet (उपचार), the play is also called दूतवाक्यम्। The advice of वासुदेव as an Ambassador is the central theme of the play and hence the title.

It is the common practice of Indian writers to begin their works with a prayer which is known as मङ्गलाचरणम्। Three kinds of मङ्गल are recognised They are—आशीः (Benediction), नमस्क्रिया (Salutation) and वस्तुनिर्देश (Mention of an auspicious thing). The purpose of मङ्गलाचरणं is the removal of impediments that may stand on the way of completing the work undertaken. The मङ्गल at the beginning of a Drama is called नान्दी. *Vide*: Introduction, Page 20 for further information about नान्दी।

Page 1. नान्द्यन्ते—Nandi here refers to the worship conducted behind the curtain. It is a part of पूर्वरङ्ग (stage preliminaries) to be conducted by the Stage-director सूत्रधारः—Stage-director. He appears on the stage for introducing

the play to the audience. *Vide*: Introduction, Page 21 for more information about the functions of Sutradhara.

Verse 1 Prose order: तनुताम्रनखेन येन (पादेन) नमुचिः (तन्नामकः असुरः) खे (आकाशे) व्याविद्धः (क्षिप्तः) सः उपेन्द्रस्य सर्वलोकोत्सवः पादः वः पायात्। Here the dramatist invokes विष्णु in the form of वामन to confer his blessings on the audience and also hints to the central theme where the same God, in the form of Krishna, is striving to bring peace and happiness to the world This verse can be taken both as Nandi and Rangadvara *Vide* Introduction, Page 20. पायात्—Benedictive Mood, 3rd person singular of the root पा to protect. उपेन्द्र—Vishnu born as the younger brother of Indra to subdue महाबलि He is also called वामन। उपेन्द्रस्य पादः च पायात्—May the foot of Upendra protect you. सर्वेषां लोकानां उत्सवः (उत्सवहेतुः) सर्वलोकोत्सवः—The giver of happiness to all the Worlds, qualifies पादः। The story of Vishnu in the form of वामन approaching महाबलि and begging for space sufficient to cover in three steps and then, assuming a mighty form covering the whole earth with one step the sky and the heavens with the second and planting the third step on the head of Bali himself, is well known. That foot of विष्णु in his mighty form is an object of veneration for pious Hindus. It is

spoken as सर्वलोकोत्सव because it restored the rule of Indra over the universe by subduing the demon Bali The student may compare this with the मंगलश्लोक of दशकुमारचरितम् । व्याविद्ध—Past passive participle of the root विध् with वि and आ—to pierce, to throw away.

न मुञ्चति इति नमुचि—A demon who was slain by Indra In the Vedas, नमुचि and other demons are spoken as residing in the clouds and preventing the rain water falling on the earth. Indra killed them and released the rain water. Vamana's foot which covered the entire space of the sky must have pierced the body of नमुचि with the nails of its toes In the Puranas, the story of नमुचि is told in different ways Once नमुचि captured Indra in a battle and let him go on condition that Indra promised 'not to kill him by day or by night, with wet or dry', Indra later on cut off his head at twilight with the foam of water According to another version, नमुचि sucked up the strength of Indra and made him quite imbecile The Aswins then supplied Indra with a Vajra and with that Indra cut off the head of the demon. The incident of Namuci being thrown away or thrust by the foot of Upendra is not found narrated in the well-known Puranas Bhasa is probably refering to the Vedic account of नमुचि where there is every possibility of this incident taking place.

तनवः ताम्राश्च नखाः यस्य तेन तनुताम्रनखेन adjectival to पादेन। तनु—small. ताम्र—red. उपेन्द्र being a short boy. this description of the नख is quite appropriate. खे—In the sky. The reference to नमुचि (one who does not release) hints to the attempt of Duryodhana to fetter Krishna, and the foot of Vamana covering the sky and piercing or wounding Namuci hints to the Viswarupa of Krishna and Duryodhana's failure in his attempt to bind him. नमुचि was not killed by उपेन्द्र and कृष्ण too did not kill दुर्योधन.

After reciting the नान्दी and conducting the रङ्गद्वार (both combined in one). Sutradhara now introduces the play to the audience. एवं—Thus, in the manner contemplated in the mind of सूत्रधार। आर्यमिश्रान्—This is a term of address used towards respectable gentlemen. Here the stage-director is addressing a cultured audience. मिश्र at the end of a word denotes respect. विज्ञापयामि—लट् प्रथमपुरुषैकवचनं of ज्ञा with वि—causal, I wish to inform. अये—An interjection denoting surprise, anger or sorrow. Here it denotes surprise. सूत्रधार promised to announce something, but suddenly he is interrupted by a sound behind the curtain. This is a technique of the dramatist to cut short the introductory speech and give a quick start to the actual play. किं नु खलु—What is this? मयि विज्ञापनव्यग्रे (सति)—When

I am about to announce (my intention), शब्द इव श्रूयते—some sound is heard. इव denotes the indistinct nature of the sound heard ; i. e. the sound heard is not clear. श्रूयते—Passive लट् of श्रु—to hear. (मया) शब्दः श्रूयते—Passive. अहं शब्दं शृणोमि—Active. अङ्ग denotes excitement. Sutradhara now pretends to be in a flutter to know what the sound is. पश्यामि—I will now examine.

नेपथ्ये—This is a stage direction meaning 'behind the curtain'. नेपथ्य strictly means the make-up or the dressing room. प्रतिहारे अधिकृताः-प्रतिहाराधिकृताः—Men employed at the gate, gatekeepers. महांश्चासौ राजा च महाराजः—a great king. राजन् शब्द at the end of a तत्पुरुष compound takes a final अ and becomes अकारान्त। महत् becomes महा in a कर्मधारय compound. (राजाहः सखिभ्यष्टच्, आन्महतः समानाधिकरणजातीययोः). दुर्योधनः समाज्ञापयति-Duryodhana (the eldest son of धृतराष्ट्र) commands. Some one is communicating the order of His Majesty, King Duryodhana to the gatekeepers. Sutradhara does not wait to hear the actual command. He understands what it is and hastens to inform the audience about it because it has a direct bearing on what he wished to announce. भवतु, विज्ञातम्—Well, I have understood. भवतु, is used in the sense of प्राप्तकाल, proper time. Sutradhara considers the sound in the green-room made at the proper

time because it is in agreement with his intention. विज्ञातं—p. p. p. of ज्ञा to know with वि.

Verse 2. उत्पन्न—Arisen, p. p. p. of पद् with उत्। धृतराष्ट्रस्य अपत्यं पुमांसः धार्तराष्ट्राः, तेषां। पाण्डोः अपत्यं पुमांसः पाण्डवाः, तैः सह—Between the sons of धृतराष्ट्र and the sons of पाण्डु। विरोधे उत्पन्ने (सति)—When a hostility has arisen, भृत्यः—the servant, दुर्योधनस्य आज्ञया—at the command of Duryodhana, मन्त्रार्थं शाला-मन्त्रशाला, तां-the hall for holding a counsel, रचयति—arranges, लट् of रच्—to arrange. Sutradhara announces to the audience that a war is certain between the Kauravas and the Pandavas and that Duryodhana, the head of the Kauravas, is taking steps for deliberation about matters concerning the war. He further states that a servant is making arrangements in the hall for holding a counsel. Thus the time and place of action and the character of the play who is to enter next, are all introduced to the audience in a brief and effective manner. It is the usual practice of the Sanskrit dramatists to mention the names of the work and the author in the introduction, but Bhasa has not done it in any of his works.

स्थापना—A Prologue. It is also called प्रस्तावना or आमुखम्। *Vide*: Introduction, Page 21. Having conducted the स्थापना, सूत्रधार leaves the stage.

च तत् छत्रं च सच्छत्रं चामरेषु वरौ (श्रेष्ठौ) चामरवरौ, सच्छत्रं च चामरवरौ च यस्य (स्त) सः—he who has the royal insignia of an excellent white umbrella and a pair of good chowries, रञ्जितः अङ्गरागः येन सः—who is anointed with sandal paste and such other unguents, श्रीरस्यास्तीति श्रीमान्—possessed of royal glory, dignified, विभूषणेषु मणयः तेषां द्युतिभिः रञ्जितानि अङ्गानि यस्य सः—whose limbs are brightened by the gems in the ornaments worn by him, नक्षत्राणां मध्ये (स्थित)—remaining in the midst of stars, पर्व (पूर्णिमां) गतः (प्राप्तः) पर्वगतः—entering the day of full-moon, शशाङ्क इव (शोभते)—shines like the moon. Duryodhana in the midst of shining umbrella, chowries and glittering gems is compared to the full-moon in the midst of stars.

यथानिर्दिष्ट—As described in the above verse, It should be noted that Duryodhana alone is introduced on the stage and his attendants holding the umbrella and chowries are only to be imagined. Many things that are actually shown in modern stages were only suggested by descriptive verses and gesticulations in the stages of Ancient India. This accounts for the many descriptive verses in Sanskrit Dramas.

Verse 4. दुर्योधन is entering the stage thinking about the impending war. He has a deep rooted hatred towards the Pandavas and he now feels happy because an opportunity is

काञ्चुकीय —A Chamberlain He is generally represented as a wise old man employed in the ladies' harem. The word काञ्चुकीय is grammatically irregular. The correct form is कञ्चुकी which is derived as कञ्चुक अस्यास्तीति—one who wears a long robe Bhasa uses the irregular form काञ्चुकीय in all his works

अद्य–Indeclinable meaning ' to day' or 'now' पृथिव्या ईश्वरा पार्थिवा , सर्वे च ते पार्थिवाश्च, तै —With all (vassal) kings मन्त्रयितु—Infinitive of purpose of the root मन्त्—to deliberate इच्छामि—लट् of इष् (इच्छ्)—to wish for

Page 2 तत्—Therefore आहूयन्ताम् Imperative (लोट्) 3rd person, plural of ह्व (ह्वय्) with आ, passive. Let (all kings) be called, invited सर्वान् राज्ञ आह्वयत (यूयम्)—Active इति denotes the end of the direct speech परिक्रम्य and अवलोक्य are stage directions meaning 'moving abcut and observing' अये denotes surprise at the arrival of दुर्योधन so soon इत एव—Here itself, towards this direction अभिवर्तते—लट् of वृत् with अभि—to come forward य एष —refer to दुर्योधन whom the कञ्चुकी describes in the succeeding verse

Verse 3 In this stanza the poet describes the majestic personality of King Duryodhana श्याम —Dark (in complexion) सितेन दुकूलेन कृतं उत्तरीय येन स —who wears a white silk robe. सद्

च तत् छत्रं च सच्छत्रं चामरेषु वरौ (श्रेष्ठौ) चामरवरौ, सच्छत्रं च चामरवरौ च यस्य (स्त) सः—he who has the royal insignia of an excellent white umbrella and a pair of good chowries, रचितः अङ्गरागः येन सः—who is anointed with sandal paste and such other unguents, श्रीरस्यास्तीति श्रीमान्—possessed of royal glory, dignified, विभूषणेषु मणयः तेषां द्युतिभिः रञ्जितानि अङ्गानि यस्य सः—whose limbs are brightened by the gems in the ornaments worn by him, नक्षत्राणां मध्ये (स्थित)—remaining in the midst of stars, पर्व (पूर्णिमां) गतः (प्राप्तः) पर्वगतः—entering the day of full-moon, शशाङ्क इव (शोभते)—shines like the moon. Duryodhana in the midst of shining umbrella, chowries and glittering gems is compared to the full-moon in the midst of stars.

यथानिर्दिष्ट—As described in the above verse, it should be noted that Duryodhana alone is introduced on the stage and his attendants holding the umbrella and chowries are only to be imagined. Many things that are actually shown in modern stages were only suggested by descriptive verses and gesticulations in the stages of Ancient India. This accounts for the many descriptive verses in Sanskrit Dramas.

Verse 4. दुर्योधन is entering the stage thinking about the impending war. He has a deep rooted hatred towards the Pandavas and he now feels happy because an opportunity is

near at hand to wreak vengeance. उद्धूतः रोषः येन तत्—Adjectival to हृदयम्, the mind by which the anger has been suppressed. इव denotes the presence of the anger which has been temporarily overcome by the joy caused by the thought of fulfilling his long-cherished desire of crushing the Pandavas. उद्धूत p. p. p. of धू with उत्—to shake off. रण एव उत्सवः-रणोत्सवः, तम्। The war is spoken as a festival because he derives pleasure from it thinking that his enemies would be wiped off. इमं refers to the war, the thought of which is uppermost in his mind. सहसा-Indeclinable meaning 'all at once' or 'near at hand'. विचिन्त्य Indeclinable participle of चिन्त् with वि। बलं—army. वराः (श्रेष्ठाः) च ते वारणाः (गजाः) च वरवारणाः तेषां। दन्ताः मुसला इव दन्तमुसलाः—pestle-like tusks. उत्कृत्ताः (छिन्नाः) दन्तमुसलाः येषु तानि, qualifies मुखानि। उत्कृत्त—cut, broken. कर्तुं—Infinitive of purpose of the root कृ—to do. Note the true Kshatriya spirit of Duryodhana and his confidence in victory.

जयतु महाराज—This is the way in which the servants and subjects should greet the king. शासन—command. The king is referred to in the third person to show respect. समानीतं—p. p. p. of नी (नय्) with सं and आ, here used as predicate. मण्डलं—group, circle. राज्ञां मण्डलं राजमण्डलं, सर्वं च तत् राजमण्डलं च सर्वराजमण्डलम्—The entire circle of

vassal kings. सम्यक् कृतम् –well done. The king is happy to note that the Kancukin has done his duty well. अवरोधनम्—The ladies' harem, Kancukin's place of duty. Asking Kancukin to go to his place of duty is only to send him away from the stage because he has no more action here. A dramatist should see that no idle character is retained on the stage. यदाज्ञापयति महाराजः—A phrase expressing obedience.

विकर्ण and दर्पदेव are the names of two kings who are supposed to be on the way to the council-chamber. They are not actually introduced on the stage. Duryodhana pretends to see them and then begins to address. This is a stage technique known as आकाशभाषितं where a character on the stage addresses some one not actually introduced, pretends to hear his answer and then repeats it for the benefit of the audience. Bhasa has made great use of this technique in this play in order to avoid the introduction of many characters who have little or no action on the stage. *Vide*:—Introduction, Page 18. उच्यताम्–Please tell. Imperative passive of the root वच् or ब्रू—to speak. Having decided to wage war with the Pandavas, Duryodhana is now seriously thinking of the person who would be the fittest commander-in chief of the army. He wants to hear the opinion of his ministers

and vassal kings before taking a final decision. In the place of विकर्ण, some read वैकर्तन। एकादश अक्षौहिण्य एव बलानि एकादशाक्षौहिणीबलानि- तेषां समुदयः —A gathering of an army consisting of eleven divisions. अक्षौहिणी is a large division of the army consisting of 21870 chariots, as many elephants, 65610 horses and 109350 foot-soldiers. दुर्योधन is said to have {gathered eleven such divisions on 'his side while the Pandavas had only seven. The choice of a worthy commander of such a huge army is an important *matter on which दुर्योधन seeks the opinion* of others. सेनायाः पतिः-सेनापतिः—Supreme commander of the army. भवितुमर्हति—fit to become. किमाहतुर्भवन्तौ—What do you say? दुर्योधन *is pretending to hear the reply of विकर्ण and* वर्षदेव and repeats it for the benefit of the audience. आहतुः—Present third person duel of the root ब्रु to speak, second variety—आह, आहतुः, आहुः। आत्थ, आहथुः ब्रूथ। ब्रवीमि ब्रूवः ब्रूमः।

महान् खलु—This is the reply of the two kings now repeated by दुर्योधन. अयमर्थः—This matter, i. e. the choice of a commander, महान् खलु—is indeed very serious. मन्त्रयित्वा—क्त्वाप्रत्ययान्तमव्यय of मन्त्र। कथयितव्यं—Potential participle of the root कथ् to speak. An opinion can be expressed only after careful consideration. *This reply of विकर्ण and वर्षदेव shows that they*

are wise men who have understood the seriousness of the matter. So the king is complimenting them saying—सदृशमेतत्, this reply is worthy of you. आगम्यताम्—Imperative passive of गम् with आ। मन्त्रशालामेव प्रविशामः। This indicates that they are all on the way to the council-chamber.

Page 4. Duryodhana now stands at the entrance of the council chamber and receives the prominent men who come there on his invitation. Note the respect shown by दुर्योधन to द्रोण, भीष्म and such other great personalities. आचार्य—Preceptor, द्रोण. पितामह—The grand-father, भीष्म. मातुल—The uncle of (दुर्योधन, शकुनि). स्वैरं—Freely, without any hesitation. वयस्य—Friend.

प्रविश्य—Entering the hall, Duryodhana is offering appropriate seats to the chiefs. कूर्माकारं आसनं कूर्मासनम्—A seat in the shape of a tortoise. This is suitable to Drona who is a man of great self-control. One who has withdrawn his senses from external matters is compared to a tortoise which contracts its limbs. *Vide*: यदा संहरते चायं कूर्मोऽङ्गानीव सर्वशः। इन्द्रियाणीन्द्रियार्थेभ्यः तस्य प्रज्ञा प्रतिष्ठिता ॥ [Gita, 2--58]. सिंहासन is most appropriate for भीष्म, the great hero who could not be defeated even by परशुराम। The leather seat is fit for शकुनि who is a cheat. A leather article

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may pinch at any moment. आस्यताम्—लोट्—Passive 3rd person singular of the root आस्—to sit. आसाताम्—लोट्—Active 3rd person duel of the same root. आस्तां, आसातां, आसताम्। आस्व, आसाथां, आध्वम्। आसै, आसावहै, आसामहै॥

किमिति किमिति—Why, what is the reason? This denotes the surprise of Duryodhana to see that no one has taken his seat. He quickly understands the reason that they are standing because the king is not yet seated. Note the etiquette of the councillors. अहो—An interjection denoting pleasure or wonder. सेवाधर्मः—Loyalty. By introducing only one character on the stage, Bhasa has representd here a beautiful scene with so many people duly received by the king, entering the hall, standing there for sometime and then taking their seats after the king sits down. The whole picture is to be presented to the audience by the skilful acting of the person who plays the role of Duryodhana. अत्र भवान्, तत्र भवान् etc. are terms denoting respect. गान्धाराणां राजा-गान्धारराजः-Sakuni. मातुलेन (तत्) अभिधीयताम्-Passive. मातुलः (तत्) अभिदधातु-Active. गङ्गायाः अपत्यं पुमान्-गाङ्गेयः—Bhishma who was born of Ganga to Santanu. कोऽन्यः—who else; in prowess, wisdom and age, Bhishma is the foremost and therefore Sakuni says that no one else need be thought of for the post of the

supreme commander when Bhishma is here. This is a diplomatic move on the part of Sakuni to secure the full co-operation and help of Bhishma against the Pandavas Duryodhana applauds the suggestion of Sakuni and says that he also holds the same view. वयमपि—We too, note the royal 'we'.

Page 6. Verse 5. चण्डाश्च ते अनिलाश्च चण्डानिलाः—Violent winds, तैः आहतः (agitated). महांश्चासौ उदधिश्च-महोदधिः—the great ocean. उदकानि धीयन्ते अस्मिन् इति उदधिः—The word उदक is changed into उद्। महोदधेः नादः (sound, roar) तस्य सदृशैः-महोदधिनादकल्पैः-कल्प is a suffix added in the sense of सदृश-equal. सेनायाः निनादः—the sound of the army, the battle cry of the soldiers, पटहानां स्वनः—the noise of the drums, शङ्खानां नादः—the sound of conches, तैः (उपलक्षितैः)—accompanied by the sound of the soldiers, drums and conches which resemble the roar of the ocean agitated by a violent gale. adjectival to अभिषेकतोयैः। गाङ्गेयस्य मूर्ध्नि पतितैः अभिषेकतोयैः सार्धं—Along with the consecrated waters poured (fallen) on the head of Ganga's son, Bhishma. (शत्रु) नराधिपानां हृदयानि निपतन्तु—May the hearts of enemy kings sink (with fear). Duryodhana feels that the enemies will lose their spirit when they hear the news of Bhishma's appointment as the commander-in-chief. Just then the Kancukin enters and

announces the arrival of श्रीकृष्ण as an ambassador from the Pandavas. पाण्डवानां स्कन्धावारः (army camp) पाण्डवस्कन्धावारः तस्मात्। दूतस्य कर्म, दौत्यं—The office of an ambassador. पुरुषेषु उत्तमः—The best of men. Kancukin knows the greatness of श्रीकृष्ण and refers to him as नारायण the best of men.

Duryodhana who has a hatred for Krishna does not like this reference to Krishna as the best of men. He angrily asks the chamberlain not to say so—मा तावद्। Then he questions the chamberlain how he dared to introduce Krishna as पुरुषोत्तम। बादरायण is the name of the chamberlain. कंसस्य भृत्यः—Servant of Kamsa, being a subject in the kingdom ruled over by Kamsa. दाम उदरे यस्य सः दामोदरः—An epithet of Krishna who was tied with a rope around the waist by यशोदा or who used to tie the ropes of cows around his waist while grazing the cows. गाः पालयतीति गोपालः, कुत्सितो गोपालः गोपालकः—A wretched cow boy, another epithet of Krishna. Duryodhana shows his contempt to Krishna by referring to him as दामोदर, गोपालक and कंसभृत्य, and asks the chamberlain how he could speak of such a silly man as the best of men. बृहद्रथस्य अपत्यं पुमान् बार्हद्रथः—Jarasandha, the father-in-law of Kamsa. बार्हद्रथेन अपहृताः विषयः, कीर्तिः भोगाश्च यस्य सः (कृष्णः)—Whose kingdom,

glory and all riches and pleasures were forcibly taken away by Jarasandha. When Jarasandha heard the news that his son-in-law Kamsa was killed by Krishna, he marched to the city of मथुरा with a huge army. Krishna fled leaving the kingdom and all his possessions and took shelter in the island द्वारका। Duryodhana is alluding to this incident to show that Krishna is a coward and does not deserve the title पुरुषोत्तम। अहो here denotes surprise in the behaviour of the chamberlain. A servant is not expected to praise one who is hated by his master. This is what Duryodhana means when he says—अहो पार्थिवासन्नं ... . समुदाचारः। समुदाचार means proper conduct, etiquette. सगर्वं—insolent, showing haughty disregard to others. आः—An interjection denoting anger which springs from his hatred for the Pandavas who are helped by कृष्ण। अपध्वंस—लोट् परस्मैपदी मध्यमपुरुषैकवचनं of ध्वंस् with अप—to perish, to go away. The root ध्वस् is strictly 'Atmanepadi, but here it is used in Parasmaipadi. Ganapati Sastry remarks—अनुदात्तेत्वलक्षणस्यात्मनेपदस्यानित्यत्वात् परस्मैपदम्। अपध्वंस in this context means—'don't stand before me, go away.'

The wise chamberlain quickly understands his mistake and hastens to correct himself. प्रसीदतु—The repetition shows his eagerness to,

please the king ' विस्मृतः—Forgotten. He attributes the mistake to his confusion and begs the pardon of the king. आः—denotes the re-collection of a general truth. मनुष्याणामस्त्येव संभ्रमः—This is a wise statement coming from the mouth of Duryodhana. It is a human weakness to get confused on certain occasions and in such a confused state, men are liable to forget the proper conduct Such short-comings are to be excused. In the place of मनुष्याणां some read श्रमनुष्याणां which means weak men. Duryodhana is now pleased and asks the chamberlain to state who has come- The chamberlain knows the purpose of the king's question and cleverly answers—दूतः प्राप्तः केशवः। He mentions the mere name केशव without any adjective. केशव here can be taken in the sense of one who has beautiful hairs. अभिरूपाः केशाः यस्य सः केशवः, 'केशाद्वोऽन्यतरस्याम्' इति वप्रत्ययः प्रशंसायाम्। *Vide:* Sri Sankara's Bhashyam on विष्णुसहस्रनामस्तोत्रम्॥

एपितुमर्हं एष्टव्यम्—Potential participle of इष् (इच्छ्) to wish for. Duryodhana considers this mere mention of the name quite agreeable to him. किं युक्तम्—What is the proper thing to do? Personally दुर्योधन does not like to show any respect to कृष्ण but he wants to know the opinion of others before expressing his views.

Page 10. किमाहुर्भवन्तः—He pretends to hear the reply of the councillors and repeats it. अर्घ्यस्य प्रदानं, तेन अर्घ्यप्रदानेन—By offering worship. अर्घाय इदं (द्रव्यं) अर्घ्यं—materials of worship consisting of water, flowers, rice etc. 'मूल्ये पूजाविधावर्घः'। पूजयितुं अर्हः पूजयितव्यः। न मे रोचते—The root रुच् governs the Dative case of the indirect object मे (रुच्यर्थानां प्रीयमाणः). The direct object तत् (पूजनं) is understood. अत्र-here, under the present circumstances. Since Duryodhana has already decided to wage war, he thinks better to fetter Krishna so that the Pandavas, deprived of his help, could be easily defeated. He makes this idea clear in the succeeding verse.

Verse 6. वासुभद्रे—Here वासु stands for वासुदेव on the principle of a part representing the whole like भीम for भीमसेन। भद्र at the end of a name denotes respect or affection like रामभद्र। हृतानि नयनानि येषां ते हृतनयनाः—deprived of eyesight, blind, इव—as it were. गतिश्च मतिश्च गतिमती, ताभ्यां रहितेषु—destitute of their refuge and guide, (Krishna). अखिलापि क्षितिः—the entire earth, असपत्ना (सती)—being cleared of enemies, मम (एव) भवेत्—will be mine. The last line can also be interpreted as मम अखिलापि क्षितिः—the entire kingdom of mine, असपत्ना भवेत्—will be free from enemies. In the Mahabharata, Duryodhana at first shows respect to Krishna and the idea of

binding him comes only later on when Dussasana makes a suggestion.

प्रत्युत्थास्यति–Future tense of स्था with प्रति and उत्—to rise up for greeting Apart from his plan to imprison Krishna, Duryodhana wants to show disrespect even when he enters the hall सुवर्णानां भार –सुवर्णभार, द्वादश सुवर्णभार तेन—With twelve weights of gold. भार is a weight equal to 2000 Palas. सुवर्ण is a gold coin weighing 16 Mashas Ganapathi Sastry takes द्वादशसुवर्ण as a gold coin and explains the compound word to mean 2000 palas of such gold coins It seems to be better to take it in the sense of 'gold equal in weight to 12 gold coins.' दण्डं अर्हतीति दण्ड्य —One who deserves punishment अप्रमत्ता —careful, vigilant आत्मगतं is a stage direction when some one wants to hide his feelings from others and communicate the same to the audience. को नु खलु उपाय —Having threatened others with a heavy fine if they get up from their seats, Duryodhana is now thinking how he could sit tight when Krishna comes This shows that he is not as bold as he pretends to be. हन्त denotes joy on the discovery of a plan to keep himself engaged प्रकाशम्—This is a stage direction when some one speaks aloud after आत्मगतम्। चित्रपट —A painted canvas, a portrait, ननु is here used as a vocative particle —'I say.' आनीयताम्—Passive आनय—Active

केशानां अम्बरस्य च आकर्षणम्—केशाम्बराकर्षणम्। अम्बर—cloth. दृष्टेः विन्यासं-दृष्टिविन्यासम्। अग्रतः—in front of. प्रसार्य—spread, सृ (सर्) with प्र causal ल्यप्॥

दृष्टुमर्हः दर्शनीयः—Worth seeing, beautiful. Duryodhana now examines the picture and admiringly describes it in detail. केशहस्ते—In the thick locks of hair. हस्त, पाश and पक्ष used after केश denote thickness of the hair which is a mark of beauty-'पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे'। गृहीतवान्—Past active participle of ग्रह—to seize. दुःशासनः द्रौपदीं गृहीतवान्—Active. दुःशासनेन द्रौपदी गृहीता—Passive. खलु is here used as an expletive—वाक्यालङ्कार॥

Verse 7. परामृष्टा—p. p. p. of मृश् with परा—to seize संभ्रमेण उत्फुल्ले (विस्तारिते) लोचने यस्याः सा—संभ्रमोत्फुल्ललोचना। राहो वक्त्रस्य अन्तरं गता-राहुवक्त्रान्तरगता। द्रौपदी seized by दुःशासन is compared to the digit of the moon seized by राहु during eclipse. Note the devilish pleasure of दुर्योधन in describing the outrage of द्रौपदी

Page 12. दुरात्मा—Duryodhana considers Bhima as his worst enemy and hence he refers to him as दुरात्मा। अक्ष्णोः समीपे समक्षं—Before the eyes, in the presence of सर्वेषां राज्ञां समक्षं—सर्वराजसमक्षम्। अवमानिता—molested, disgraced. प्रवृद्धः

[illegible]
).

भीम is painted as gazing at the pillar angrily thinking whether it could be used as weapon to crush the Kauravas then and there.

Verse 8. युधिष्ठिर is painted as checking Bhima with significant side glances. Through the mouth of दुर्योधन, भास is giving here a graphic picture of the incident of द्रौपदीवस्त्रापहरणं along with the reactions of the Pandavas who were witnessing that horrible sight. This clever device of describing the past incidents through pictures has been effectively copied by भवभूति in his उत्तररामचरितम्। सत्यं च धर्मश्च घृणा च सत्यधर्मघृणाः, ताभिः युक्तः· घृणा—Pity or disgust on seeing the violation of धर्म। द्यूतेन विभ्रष्टा चेतना यस्य सः द्यूतविभ्रष्टचेतनः। द्यूत-gambling, here it means defeat in gambling. विभ्रष्ट—lost, shrouded. चेतना —intellect or spirit. It is a common experience that one loses his thinking power and spirit when defeated in gambling. अपाङ्गस्य विक्षेपैः —By significant movement of the end of the eye. शान्तः अमर्षः यस्य तं-शान्तामर्षम्। Since युधिष्ठिर is truthful and virtuous, he is trying to subdue the anger of भीम evevn though there is provocation. The irate nature of भीम and the calm disposition of युधिष्ठिर are beautifully hinted here.

Verse 9. The reaction of Arjuna is described in this verse. रोषेण आकुले अक्षिणी यस्य सः

रोषाकुलाक्षः। अक्षि takes a final अ at the end of a बहुव्रीहि compound. स्फुरित अधरोष्ठ यस्य सः स्फुरिताधरोष्ठः—whose lower lip is shivering in anger. तृणाय मत्वा—considering as insignificant as straw. The object of the root मन् takes the Dative case optionally when disregard is meant—'मन्यकर्मण्यनादरे विभाषा अप्राणिषु'। उत्सादयिष्यन्—Future participle of the root सद् with उत् causal—wishing to annihilate. सर्वे च ते राजानश्च सर्वराजः। It ought to be सर्वराजान् since राजन् शब्द would take a final अ at the end of a तत्पुरुष compound. Ganapathi Sastri remarks:—समासान्तस्य अकरणं अनित्यत्वात्। सर्वराजान् इत्येव क्वचित्पाठः। शनैः—slowly, gracefully. गाण्डिवस्य ज्याम्-गाण्डिवज्याम्। Gandiva is tha name of Arjuna's powerful bow. ज्या—bow-string. This reaction of Arjuna is in conformity with his heroic qualities

Verse 10. The reaction of the two young boys, Nakula and Sahadeva, is beautifully described in this verse. कृतः परिकरबन्धः याभ्यां तौ। परिकरबन्ध—Girding up one's loins and getting ready. चर्म च निस्त्रिंशश्च चर्मनिस्त्रिंशौ, तौ हस्तयोः ययोः तौ। चर्म—shield. निस्त्रिंश—sword. परुषित—rendered harsh. दष्ट—bitten, p. p. p. of दंश्। दष्ट यथा तथा दष्टौ अधरोष्ठौ ययोः तौ। मे भ्रातरं—My brother, Dussasana. हरि—lion. 'पञ्चास्यः केसरी हरिः' [अमरः]. 'हरिर्वातार्कचन्द्रेन्द्रयमोपेन्द्रमरीचिषु' [विश्वः] The two young boys attempting to overcome Dussasana

are compared to the young ones of the deer trying to pounce upon a lion. The simile is significant.

Verse 11. दुर्योधन here repeats the words spoken by युधिष्ठिर to नकुल and सहदेव. अहमेव नीचः—युधिष्ठिर is taking the entire blame for their suffering on himself. वा is here used in the sense of अथवा-otherwise, if I am not a नीच, कथं (अहं) विपरीतमतिः (भवेयम्)—how could I become one with perverted intellect? He means to say that his pervertion has caused all the trouble and therefore he is नीच। His pervertion is the zeal for gambling. नयश्च अनयश्च नयानयौ, तौ जानीतः इति नयानयज्ञौ—knowing the right and wrong policy. द्यूतेन अधिक्रियते इति द्यूताधिकारः, तं—started or caused by gambling. अपमानं-insult. अमृष्यमाणाः—unable to put up with and therefore retaliating. सत्त्वेन अधिकाः—सत्त्वाधिकाः, तेषु—In the midst of those who are powerful. वचनीयः पराक्रमः येषां ते—whose valour is sensurable. The second half of the verse means—'If you retaliate now, unable to bear the insult caused by gambling, your untimely display of valour will be condemened by great heroes.' Valour displayed in the proper time and place alone is praiseworthy and not otherwise.

Page 11. Verse 12. अक्षान्—The dice. क्षिपन्—Present participle of क्षिप् to throw. क्षिपतः—a

clever gambler. सङ्कोचयन्—reducing, causing to fade. स्वैरं आसनं यस्य सः स्वैरासनः। ईषाक्षं काक्षम्—half closed corner of the eye. अक्ष means इन्द्रिय and here the चक्षुरिन्द्रिय। It also means a dice. कुत्सितः अक्ष काक्ष तेन गां भुवं (ground) लिखत्यपि। He alse writes something on the ground with his dice. The look and the scribbling described here show the malicious nature of the cunning शकुनि.

लज्जां वेदयेते इति लज्जायमानौ—Feeling a sense of shame. The word लज्जा is to be included in the सुखादि group for adding the affix क्यङ् in the above sense by the सूत्र—सुखादिभ्यः कर्तृवेदनायाम्'। पटान्तेन अन्तर्हिते मुखे ययोः तौ। This indicates the disgust felt by द्रोण and भीष्म. The whole picture of the scene of द्रौपदीवस्त्रापहरणं which is the root cause of the greatest battle fought in कुरुक्षेत्र, is vividly brought to memory by the introduction of this portrait scene. अहो denotes admiration वर्णैः आढ्यः वर्णाढ्यः तस्य भावः वर्णाढ्यता। आढ्य—rich. भाव—expression of feelings. भावैः उपपन्नः (युक्तः) भावोपपन्नः तस्य भावः भावोपपन्नता। युक्तः—appropriate, proportionate. लेख—drawing. दुर्योधन is now gratified to see his enemies in a miserable plight. He further thinks that his gazing at this picture when श्रीकृष्ण comes will be another insult to him. विहग एव यादनं or विहगरूपं यादनं—विहगयादनं, तन्मात्रेण विस्मितः (गर्वितः) विहगयादनमात्रविस्मितः॥

Verse 13. कृष्णा मतिः यस्य सः कृष्णमतिः—Evil-minded. कृष्ण means black which stands for anything bad. सज्जय-prepare, keep ready. नारीणां (वचनानि) इव मृदूनि-नारीमृदूनि-Adjectival to वचनानि। दुर्योधन contemptuosly refers to the words of युधिष्ठिर as gentle as those of a woman. This is a hint to the future conduct of दुर्योधन towards श्रीकृष्ण and the Pandavas. युधिस्थिरः—युधिष्ठिरः—an instance of अलुक्समास। The स् of स्थिर is changed into ष् (हलदन्तात्सप्तम्याः संज्ञायाम्, गवियुधिभ्यां स्थिरः)

अथ खलु—श्रीकृष्ण now enters thinking about his great mission and the likely reaction of दुर्योधन to his advice. धर्मराज-Yudhishthira. धनञ्जय—Arjuna, so called because he brought enormous wealth after conquering the kingdoms in the north. अकृत्रिम—not artificial, sincere. आहवे (युद्धे) दर्पः (अहङ्कारो) यस्य तं—one who is eager to wage war. उक्तं गृह्णाति इति उक्तग्राही, न उक्तग्राही अनुक्तग्राही, तम्। सुष्ठु योधयतीति सुयोधनः—another name दुर्योधन। अनुचित—unsuitable, improper. दौत्यसमयः—the role of an ambassador. श्रीकृष्ण says that his present role is not suited to him because दुर्योधन will not listen to his words. Yet he has accepted it out of his sincere friendship with अर्जुन and his inability to turn down the request of युधिष्ठिर

Page 10 Verse 14. कृष्णायाः (द्रौपद्याः) परामर्शेन भूतः or भवतीति कृष्णापरामर्शभूः, तेन। (भीमस्य) कोप एव शिखी

(अग्निः) तेन—By the fire of Bhima's anger kindled by the outrage of द्रौपदी रिपुवाहिनीषु (शत्रु सैन्येषु) ये इभाः (गजा) तेषां कुम्भस्थल्या (मस्तकस्य) दलने (पाटने) तीक्ष्णा या गदा तस्या धर, तीक्ष्णगदाधर, तस्य—adjectival to भीमस्य। दलनं—breaking. तीक्ष्ण—fierce पृथायाः अयं पार्थ (अर्जुन) तस्य पत्त्रिण एव (शरा एव) चण्डानिलाः, तैः—By the violent winds in the form of Arjuna's arrows. कुरूणां वंश एव वनं कुरुवंशवनम्—The forest of Kuru's family Ganapati Sastri takes it as कुरूणां वंश एव वंशवनं (bamboo forest). विनष्टम्—lost Since दुर्योधन is not likely to take his advice, the destruction of the कुरु race is certain So श्रीकृष्ण says that it is already lost

शिबिरम्—Tent, army camp भास has shifted the scene to the army camp in order to make the situation look more serious and critical than in the original story

Verse 15 In this stanza श्रीकृष्ण speaks about the large gathering of men and material which will soon be wiped off as a result of *Duryodhana's unbending* attitude स्वच्छन्दं विहिता —Provided according to their taste शस्त्रशाला.—armouries. बहुविधानि करणानि (व्यापारा) येषां ते. (शस्त्रै)—weapons of diverse use उपचित—filled हेषन्ते—neigh. मन्दुरा—stable. तुरगवराणां घटा (rows) तुरगवरघटा। बृंहन्ति—grunt करिण—elephants स्फीतं—enormous. आसन्न विलय. (नाश) यस्य तत् आसन्नविलयम्। श्रीकृष्ण is really pained to note

that this great affluence is to perish as a result of दुर्योधन insulting his kinsmen.

Verse 16. भोः-Here it denotes pity. श्रीकृष्ण is here summing up all the bad qualities of दुर्योधन. दुष्टं वदितुं शीलमस्य इति दुष्टवादी। गुणान् द्वेष्टुं शीलमस्य इति गुणद्वेषी। शठः—deceitful, wicked. कार्यं is here used in the sense of 'right thing'.

अथ किं denotes approval. पद्म नाभौ यस्य सः—An epithet of श्रीकृष्ण. When श्रीकृष्ण entered the hall, all the councillors automatically stood up and were in a flutter because they were ordered not to rise up. Krishna's personality was so commanding. Not knowing the reason for their flutter, श्रीकृष्ण asks—कथं कथं......etc. अलं संभ्रमेण—Enough of your confusion, don't get disturbed. अलं in the prohibitive sense governs a noun in the instrumental case. It should be remembered that no councillor is actually on the stage and their confusion is to be suggested only by the clever acting of the actor playing the role of Krishna. दुर्योधन gets angry when others rise up and reminds them of the fine imposed. आश्रावितः—announced. अहं आज्ञाता—I have issued the command and I won't tolerate its violation.

Page 18. किं आस्से?—Are you doing well? किं कुशली वर्तसे? किं can be taken in the sense of कथं in which case it means '*how do you do*' दुर्योधन

too is unable to cling to his seat when addressed by श्रीकृष्ण and gets up in confusion. सुव्यक्तं ......केशवः—Only after falling from his seat, he realises that श्रीकृष्ण has come. He recognises the greatness of श्रीकृष्ण inwardly but soon consoles himself thinking that it is after all the magic of श्रीकृष्ण. This is the psychology of the haughty wicked men who sometimes try to deceive their own conscience. For the audience, there is good humour in this.

Verse 17. उत्साहेन is here used in the sense of 'boldly'; 'free from doubt'. मतिं कृत्वा—Having decided what I should do. आसीनः—Present participle of सद् with आ—to sit down. समाहितः—Firmly, with a steady mind. प्रभाव—greatness

बह्वी माया यस्य सः-बहुमायः—A man of many tricks. आचार्य—Before taking his seat, श्रीकृष्ण asks द्रोण, भीष्म and others to sit down. गाङ्गेयः प्रमुखः येषां ते गाङ्गेयप्रमुखाः । अहो—At first sight, श्रीकृष्ण is attracted by the beautiful colours of the painting and he admires it. Soon he understands what is painted there and condemns its exhibition in public. मा तावत्—It is not worth seeing. The prohibitive particle मा is here used in the sense of the negative न. अहो तु खलु denotes surprise on the conduct of दुर्योधन

Verse 18. स्वजनावमानं पराक्रमं पश्यति–Considers the insulting of a kin as an act of valour.

बालिशत्वात्-due to his childishness or wickedness. No sensible or decent man will gloat over it because it only reflects on his evil nature. उद्घाटयेत्-would proclaim. नष्टा घृणा यस्य सः नष्टघृणः–one whose sense of shame is lost. दुर्योधन committed a great sin in disgracing द्रौपदी and instead of being ashamed of it, he exhibits that in the public assembly श्रीकृष्ण orders the removal of the portrait at once-अपनीयतामेषः। दुर्योधन has no courage to disobey Krishna's command and asks the chamberlain to remove the picture. This shows that दुर्योधन is not really as bold as he pretends to be.

Verse 19. दुर्योधन now formally enquires about the welfare of Pandavas. त्रिदशेन्द्रस्य (देवेन्द्रस्य) सूनुः। त्रिः (आवृत्ता) दश (परिमाणं, वयः) एषां इति त्रिदशाः—the gods who are supposed to be always about 30 years in age. यमौ—Twins कुशलोपपन्नाः-क्षेमयुक्ताः। दुर्योधन is here refering to the Pandavas as the sons of धर्म, वायु, इन्द्र and अश्विनौ just to indicate that he does not recognise them as the sons of पाण्डु. He will make this idea clear later on.

In the महाभारत, धृतराष्ट्र is present when श्रीकृष्ण comes and to him श्रीकृष्ण first communicates his message. Then, on the request of धृतराष्ट्र he addresses दुर्योधन.

Page 20. सदृशमेतत्-Taking the enquiry of दुर्योधन as sincere, श्रीकृष्ण compliments him saying that this kind enquiry is worthy of Gandhari's son. गान्धारी is a virtuous and wise woman. बाह्याभ्यन्तरे च—Both inside and outside of the body and kingdom. अनामयम्—Absence of disease, good health and happiness. पाण्डवाः-Krishna's reference to युधिष्ठिर and others as the sons of पाण्डु is intended to be an answer to Duryodhana's reference to them as the sons of धर्म, वायु etc.

Verse 20. अनुभूतम्—Undergone, experienced समयः-the stipulated time, 12 years in the forest and one year of life incognito. धर्मादनपेतम्-धर्म्य-rightfull. दायः (कुलधनं) एव आद्यं (भोग्यवस्तु) दायाद्यम्-Patrimony. आद्यं is derived from the root अद् to eat, to enjoy. विभज्यताम्—लोट् passive of भज् with वि—to devide.

Now दुर्योधन objects to the claim of inheritance on the ground that they were not born of पाण्डु।

Verse 21. पितुः भ्राता-पितृव्यः-Paternal uncle, Pandu. मृगयायाः प्रसङ्गतः-In the course of hunting. प्रसङ्ग means 'being engaged'. कृतः अपराधः येन सः कृतापराधः। The fault referred to here is the shooting of the sage किन्दम and his wife who were having conjugal relationship taking the form of deer. मुनिशाप—किन्दम cursed Pandu that

he also would die if he had any conjugal relationship with his wives. 'प्रियया सह संवासं प्राप्य कामविमोहितः। त्वमप्यस्यामवस्थायां परलोकं गमिष्यसि' ॥ [म. भा. आदि. 188—31]. दारेषु निःस्पृहः—one who had lost his desire to have conjugal relations with his wives. परेषां (धर्म-वायु-इन्द्र-अश्विनीदेवानां) आत्मजाः (पुत्राः) तेषाम्-युधिष्ठिर and his brothers were born of the gods धर्म-वायु etc. by the power of a मन्त्र given to कुन्ती by दुर्वासस्। Note the insinuation contained in this line.

पुरा (पुरावृत्तं) वेत्तीति पुरावित्, तम्। This is spoken sarcastically. If the right of Pandavas is questioned on the ground mentioned above, Krishna retorts that the right of धृतराष्ट्र for the kingdom of विचित्रवीर्य also can be questioned in the same way.

Verse 22. विषयी—Being a sensualist, विपत्तिं यातः—died. अम्बिका is the name of one of the wives of विचित्रवीर्य। अम्बिकायां व्यासेन जातः धृतराष्ट्रः—धृतराष्ट्र was begotten by व्यास in अम्बिका Krishna asks—' If the Pandavas born of धर्म and others by the wives of Pandu have no right of inheritance, then how can your father, born of व्यास by the wife of विचित्रवीर्य, inherit the kingdom of विचित्रवीर्य?' According to Sastras, such sons (क्षेत्रजाः) have full right of inheritance. *Vide* :— "अपुत्रेण परक्षेत्रे नियोगोत्पादितः सुतः।
उभयोरप्यसौ रिक्थी पिण्डदाता च धर्मतः" ॥

Krishna does not like to continue this kind of arguments and says—मा मा भवान् (एव कथयतु). Please don't bring forward such crooked arguments. This will only create bitterness which may cause the ruin of Kuru's race

Verse 23. परस्पर—Each-other पर, अन्यः and such pronouns take reduplication (द्वित्वं) in the sense of 'each other.' 'कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये'। शिष्यत इति शेष, नामैव शेषः यस्य तत् (कुरुकुलम्). The family of Kuru will remain only in name with all the members killed

Page 22 अपकृत्य—Having removed, sub dued प्रणयात्—Out of affection. श्रीकृष्ण advises दुर्योधन to reciprocate the love of Pandavas and thus save his family from utter destruction.

राज्यव्यवहारम्—Politics, state craft दुर्योधन means that those who know the usual practice of kings in acquiring kingdoms will not go and beg like this Note how दुर्योधन is addressing Krishna only as दूत to show his contempt.

Verse 24. नाम—Indeed महद्भि—By the lofty-minded. राज्यं—Kingship रिपून् जित्वा भुज्यते। न तु तत् याच्यते—But never is it begged for. न तु वा पुनः दीनाय दीयते—Nor is it given in charity to the weak or poor काङ्क्षा—desire अचिरात्—soon, before it is too late साहसं—Force, a daring act, meaning war. शमाय—For the sake of peace;

note the idiomatic use of चतुर्थी। शान्तमतिभिः-By those who have a calm and peaceful mind, the sages. जुष्टम्—resorted. If the Pandavas cannot fight for their kingdom, hermitage is the proper place for them. Whether right or wrong, दुर्योधन has shown the spirit of a true क्षत्रिय in these words.

परुषे—Harsh. अलं अभिधातुं—Enough of speaking, i. e. please don't utter harsh words. अलं in the prohibitive sense governs the instrumental case or the indeclinable participle by the rule 'अलं खल्वोः प्रतिषेधे प्राचां क्त्वा.' Bhasa has used it with the infinitive of purpose अभिधातुं which is ungrammatical. It ought to be अलं अभिधाय॥

Verse 25. पुण्यानां सञ्चयेन संप्राप्तम्—Obtained by an accumulation of good deeds of the past. संप्राप्तं should be taken here in the sense of संप्राप्यं —obtainable. Otherwise it becomes a repetition of अधिगम्य—having obtained. Ganapathi Sastry explains अधिगम्य as स्वीकृत्य। वञ्चयेत्-Potential mood of वञ्च् to deceive. सुहृदः बन्धवः च सुहृद्बन्धवः तान्। विफल—Fruitless. श्रम—effort, undertaking. This is a warning to the effect that he may even lose his share.

Verse 26. गुरोः स्यालं प्रति—Towards the brother-in-law of your father, i e. कंस, the brother of देवकी। 'गुरुः पिता गुरुः ज्येष्ठो गुरुः सुरपुरोहितः'। नित्य अपकारिणः-नित्यापकारिण. हेतु-Who offend

always. दुर्योधन asks—' When you had no mercy to your own uncle कंस whom you killed, how can you ask me to show mercy to the Pandavas who have done many wrongs to us ? '

मम दोषत -मद्दोषतः—Due to my fault. अल ज्ञातुम्—Please don't think so. The killing of कंस should not be considered as my fault.

Verse 27. पुत्राणां वियोगेन आर्ता-पुत्रवियोगार्ता—कंस killed the sons of देवकी one by one as soon as they were born and made her life miserable. बहुशः—many times (here six times) स्वस्य पितरम्—His own father, उग्रसेन। बध्वा—Having imprisoned कंस became king after putting his aged father in the prison. मृत्युना स्वयं हत —Was killed by Death himself (for his crimes). What श्रीकृष्ण wants to impress is—the real cause of Kamsa's death was his own misdeeds and श्रीकृष्ण was only a निमित्त, an instrument in the hand of God

दुर्योधन does not agree with this explanation of श्रीकृष्ण and says that कंस was cheated by him अलं आत्मस्तवेन—Note अलं governing तृतीया। आत्म स्तव—Self praise. न शौर्यमेतत्—In the opinion of दुर्योधन, the killing of कंस is not an act of valour because श्रीकृष्ण is not so powerful पश्य—दुर्योधन is pointing out to an instance where श्रीकृष्ण behaved like a coward It will be noted as to how

दुर्योधन is now attacking श्रीकृष्ण deviating from the main topic.

Verse 28. जामातुः नाशेन (यत्) व्यसनं तेन अभितप्ते-Afflicted with grief caused by the death of his son-in-law (कंस). मगधेश्वरे रोषाभिभूते (सति)—When जरासन्ध became angry and marched towards मथुरा (Mutra)

Page 24. पलायमानस्य—Who fled (with fear). भयेन आतुरः तस्य—Sick with fear. तदा तव एतत् वीर्यं क गतमासीत्—Where was your valour gone then. If कंस was killed by valour and was not cheated, you should have displayed that valour against जरासन्ध also.

देशं कालं अवस्थां च अपेक्षितुं शीलमस्य इति देशकालावस्थापेक्षि (वीर्यम्)। नयं अनुगन्तुं शीलमेषामिति नयानुगामिनः तेषाम्। Those who follow the path of policy, adjust their valour according to the time, place and condition. They won't display their valour indiscriminately. If I did not resist the attack of जरासन्ध then, it was because I considered the time was not suited for that. This statement of श्रीकृष्ण is a good rebuff to दुर्योधन. Realising that they are deviating from the main topic Krishna says—'इद तिष्ठतु... .... स्वकार्यमनुष्ठीयताम्। अस्मद्गतः—concering me. परिहासः ridicule. स्वकार्यं—your own duty.

Verse 29. गुणाः इतरे येभ्यः ते गुणेतराः—Faults (lit. those from which virtues are different). If

this is taken as a तत्पुरुष compound, the form would be गुणेतरे। सम्बन्धः—alliance, association. With a desire to save the world from a calamity, श्रीकृष्ण is politely advising दुर्योधन with words of wisdom.

Verse 30. दुर्योधन repeats what he said before and asks कृष्ण not to speak about it any more. पिष्टपेषणम्—Grinding a thing already ground. This is a phrase (न्याय) denoting repetition of the same thing which would produce no result. एतावत् पर्याप्तम्—This much is enough. कथा—The talk about giving a share of the kingdom. छिद्यताम्—Let it be stopped. कथां छिन्धि—Active.

Verse 31. प्रसाद्यमान—Being appeased. साम्ना—by mild words. संक्षोभयामि-I will provoke. When श्रीकृष्ण was asked to stop talking about the affair of the Pandavas, he realised that appeasement would not change the heart of दुर्योधन. He then decides to adopt the expedient of भेद—threatening.

बलयुक्तः पराक्रमः बलपराक्रमम्—Valour supported by might. Krishna reminds दुर्योधन of the great prowess of अर्जुन so that he may yield, but दुर्योधन is firm: Note how the dramatist is gradually developing the situation to a climax.

Verse 32. In this verse श्रीकृष्ण refers to four incidents where अर्जुन fought with formidable foes and won everlasting fame. किरातस्य इवं कैरातं वपुः—The form (body) of a hunter. आस्थितः—who has taken up. पशूनां पतिः—Siva.

अर्जुन pleased शिव who came in the form of a hunter, in a direct fight and got from him the most powerful weapon—पाशुपतास्त्रम् [महाभारतवनपर्व अध्यायः 39].

खाण्डव is the name of a forest which was completely consumed by Fire God with the help of अर्जुन who prevented the heavy shower of rain released by इन्द्र with his arrows and allowed the fire to burn the whole forest. The famous bow गाण्डीव was presented by अग्नि to अर्जुन on that occasion. [*Vide*: महाभा. आदि अध्या: 222 to 227]. अश्नतः—Present part of the root अश् to consume. छादिता—covered. देवेन्द्रस्य आर्ति कुर्वन्तीति देवेन्द्रार्तिकराः । आर्ति—trouble, affliction.

निवातकवचाः—A group of powerful demons who were residing inside the sea. They were three crores in number. At the request of इन्द्र, अर्जुन fought with them and killed them in the battle [महाभारत वनपर्व अध्या. 168 to 175].

The three incidents mentioned above relate to the fight of Arjuna with the Supreme God Siva, the Devas and the Asuras respectively. The fourth incident relates to his fight with

human heroes which was witnessed by दुर्योधन himself तदा—At that time, when दुर्योधन himself was present. भीष्मादय—भीष्म, द्रोण and other gaints were defeated single handed by अर्जुन in the city of विराट

तथापि प्रत्यक्षम् अपरं—Another incident which you have experienced (in such a manner that you can never forget it)

Page 26. Vere 33. चित्रसेन—The king of Gandharvas, नभस्तलम्—Sky. विक्रोशन्—crying aloud घोषयात्रायां—During your inspection tour of the hamlets. Under the pretext of inspecting the hamlets, दुर्योधन with his family and friends went to the forest to see the Pandavas suffering On the way he was captured by चित्रसेन with his family and brothers and was carried through the sky. अर्जुन, being ordered by युधिष्ठिर, faught with the Gandharva King चित्रसेन and got the release of दुर्योधन and his family [म. भा. वन. अध्य. 236 to 251] This is an incident which दुर्योधन cannot easily forget because he even decided to fast unto death on account of the shame *of being rescued by his enemies*. This speaks of Arjuna's superior might and serves as a warning to दुर्योधन.

किं बहुना—This is a term used when one wants to cut short his speech

Verse 34. मम वाक्यात् मद्वाक्यात्—On my advice. राज्यस्य अर्धं राज्यार्धं तम् । By अर्ध, exact half is not

meant here. In the sense of exact half, the compound word should be अर्धराज्यम्। In the महाभारत, श्रीकृष्ण tells that Pandavas will be satisfied even with five villages. सागरः अन्तः यस्याः ताम्—*Having the ocean as its boundary* गां—earth हरिष्यन्ति—will take by force. *If their* share is not given now, they will seize the whole kingdom.

कथं कथम्—दुर्योधन gets irritated on hearing the threatening words of श्रीकृष्ण.

Verse 35. दुर्योधन says that even if the Gods इन्द्र and वायु, fathers of अर्जुन and भीम, come and fight assuming the forms of their sons, he would not yield to the threats of श्रीकृष्ण. मारुतः प्रहरति यदि—If the wind-god strikes. भीमस्य रूपं यस्यास्तीति भीमरूपी। साक्षात्—in person. शक्र—Indra. परुषवचने दक्ष-परुषवचनदक्ष। दक्ष means skilful, adept. न दास्ये—I shall not give. तृणमपि—even a bit of grass. In the original story दुर्योधन says that he won't give even a little ground sufficient to thrust a pointed needle. पित्रा भुक्ते-पितृभुक्ते—enjoyed by my father. वीर्येण गुप्ते—protected by (my) valour. तृणमपि is a term denoting contempt which makes श्रीकृष्ण lose his temper. He now scolds दुर्योधन. कुरुकुलकलङ्कभूत। कलङ्क—a stain, disgrace. अयशस्—infamy. लुब्ध—greedy, eager seeker. अयशसि लुब्धः। किल here denotes प्रश्न—question. तृणं (इव) अन्तरः (प्रियः) तृणान्तरः यस्य अभिमापकाः। अन्तर is to be taken here in the sense

of 'related to'. दुर्योधन said that he would not give even a blade of grass. श्रीकृष्ण asks—'Are we talking about anything related to grass ?' He means that Duryodhana's reference to the grass is irrelevant. अभिभाषक—One who speaks (An Advocate).

गोपालक—This epithet is used here to show that he is fit to be talked about grass. तृणान्तरेण अभिभाष्यः—तृणान्तराभिभाष्यः—One who is fit to be spoken about grass. Ganapati Sastry takes this word in the sense of 'one who is fit to be addressed through a grass'. तृणमन्तरतः कृत्वैव त्वमस्माकमभिभाष्य., न साक्षादित्यभिप्रायः । In this interpretation अन्तर means 'through', व्यवधान ॥

Verse 36. हन्तुं अर्हा वध्या न वध्या--अवध्या—The killing of a woman is prohibited in Sastras. प्रमदा—a woman This refers to the killing of पूतना by श्रीकृष्ण. हय—horse, here it refers to the Asura केशी who came to kill कृष्ण in the form of a horse. गोवृष—A bull. This refers to the demon अरिष्ट who came in the form of a bull in the midst of cows with a desire to kill श्रीकृष्ण The story of श्रीकृष्ण killing these two demons who were sent by कंस is told in chapters 36 and and 37 of the दशमस्कन्ध in श्रीमद्भागवतम् । मल्लान्—Professional wrestlers.

श्रीकृष्ण killed चाणूर, शल and तोशलक three great professional wrestlers who were engaged

by कंस to kill him in a wrestling contest. बलराम killed मुष्टिक and कूट. [श्रीमद्भागवतम् दशमस्कन्धम्, 43-44] सुनिर्लज्ज—With no sense of shame. दुर्योधन means that he should feel ashamed for having killed a woman, a horse, a bull and the professional wrestlers. साधुभिः—With virtuous men like me. A shameless sinner has no right to converse with good people

क्षिपसि माम्—You are insulting me (which I cannot bear any longer).

ननु सत्यमेवैतत्—What I say is only a fact, (and hence it will not amount to an insult).

पशूनां खुरैः उद्धताः रेणवः तैः रूषितानि अङ्गानि यस्य सः। खुर—hoof. रूषित—smeared व्रजम्—cow pen. दुर्योधन considers that alone the proper place for श्रीकृष्ण. विफलीकृतः—wasted, since no useful purpose has been served by this talk.

Page 28. एवमेवास्तु—In spite of great provocation, श्रीकृष्ण speaks calmly that he would go to the cow-pen but only after delivering the message of युधिष्ठिर. It is not clear what this message of युधिष्ठिर is. श्रीकृष्ण has already delivered the message of the Pandavas in verse 20. Is there any more message sent by युधिष्ठिर in particular? If there is one, what is that? Since no answer is found in the available text, we have to presume that some lines in the text are missing, or take these four lines found in certain editions alone as spurious.

अभाष्यः-न भाषितुं अर्हः—Not fit to be spoken to.

Verse 37. पाण्डरं च तत् आतपत्रं च पाण्डरातपत्रं, अवधूतं पाण्डरातपत्रं यस्य सः। द्विजवराणां (ब्राह्मणश्रेष्ठानां) हस्तेषु धृतैः अम्बुभिः (जलैः) सिक्तः मूर्धा यस्य सः। सिक्त—sprinkled. अवनतस्य नृपमण्डलस्य अनुयात्रैः सह—With the followers (servants) of kings who pay respects to me. श्रीकृष्ण is here spoken as a servant of his vassal kings. कथयामि—I say, I affirm. न भाषे—I will not talk. Thus दुर्योधन closed the door giving no room for further talk. श्रीकृष्ण now provokes him by calling a crow, monkey etc.

Verse 38. काक—A crow because he talks harshly. केकर—a squint-eyed man, because he does not even look at श्रीकृष्ण directly. काककेकर can be taken as a single word काकवत् केकर—काककेकर। पिङ्गल-Yellow monkey, being mischievous by nature त्वदर्थात्—On account of you. अचिरात् नाशमेष्यति—This is the final warning of श्रीकृष्ण.

भो भो राजानः—श्रीकृष्ण now takes leave of the princes present and starts.

यास्यति किल—दुर्योधन did not expect this sudden departure of श्रीकृष्ण. He is now in a hurry to carry out his plan and calls his brothers. दूतसमुदाचारमतिक्रान्तः—One who has misused the privilege of an ambassador. This is the excuse for fettering him. In the महाभारत, भीष्म, विदुर, द्रोण, धृतराष्ट्र and गान्धारी request दुर्योधन to act according to the advice of श्रीकृष्ण. गान्धारी

is brought to the council hall specially to persuade दुर्योधन but he walks out angrily with दुश्शासन, शकुनि and कर्ण. Then they consult with each other and decide to take श्रीकृष्ण a prisoner. The idea of binding श्रीकृष्ण comes only when दुश्शासन tells that श्रीकृष्ण may persuade भीष्म, द्रोण and others to bind them and hand over to the Pandavas. सत्यकी standing at the gate understands the intention of दुर्योधन and his associates and communicates that to those in the hall. Then श्रीकृष्ण assumes his universal form. भास has not introduced धृतराष्ट्र, विदुर and गान्धारी. Though भीष्म and द्रोण are present, they remain silent. The decision to bind श्रीकृष्ण is also taken by दुर्योधन beforehand.

Verse 39. करिणः (गजस्य) तुरगस्य च निहन्ता–The killer of an elephant and a horse. The elephant referred to here is कुवलयापीड which stood at the entrance of Kamsa's palace and attacked श्रीकृष्ण. अनुजीविनः (भृत्यस्य) कर्म आनुजीव्यम् । न अभिज्ञः अनभिज्ञः । आनुजीव्यस्य अनभिज्ञः—One who does not know the proper behaviour of servants (because he lived with cow-herds who are not trained in it) भुजबलं च वीर्यं च भुजबलवीर्यं. हृते (अपहृते) भुजबलवीर्यं यस्य सः । This refers to the attack of जरासन्ध already mentioned in verse 28. स्वस्य वचनैः कृतः दोषः येन स —One who has offended us by his words. पराक् मुखं यस्य स. पराङ्मुख.—One who has turned his face backward. पाश—a noose.

Page 30 भवितुं काम यस्य स –भवितुकाम –Desirous of binding Instead of भवितुकाम, some editions read बद्धुकाम । विश्वात्मकं रूपं–विश्वरूपम्—Universal form.

Verse 40. दुर्योधन considers the विश्वरूप of श्रीकृष्ण a magic show and continues his effort to bind him. समन्तात्—All round. देवानां माया—The magic of Gods स्वस्य माया—one's own tricks. दु खेन निवारयितुं शक्या दुर्निवारा –irresistible जात दर्पं यस्य स —Puffed up with pride मया त्वं बध्यसे—Passive अहं त्वा बध्नामि—Active.

श्रीकृष्ण now plays with दुर्योधन changing his form and sometimes becoming invisible. This scene which is a creation of भास, is full of excitement and fun. ह्रस्व—short. जम्भक—A magician, one who can delude others Even though fooled by श्रीकृष्ण, दुर्योधन does not get disheartened

Verse 41 मम कार्मुकस्य (धनुष) उदरात् (मध्यात्) विनि सृतानां बाणाना जाले (समूहे), विद्ध (wounded), अत एव क्षतजेन (रक्तेन) रञ्जितानि (rendered red) सर्वाणि गात्राणि (अवयवानि) यस्य तम्, शिविरे उपनीतं त्वां, पाण्डुतनया बाष्पै रुद्धानि नयनानि येषां ते तथा भूता, परिनि श्वसन्त (सन्त) पश्यन्तु। Failing to fetter कृष्ण, दुर्योधन now says that he would defeat him in a fight and goes out, as if to bring his bow

Here ends the part of दुर्योधन in this play In the original too. Krishna's mission as an

ambassador practically ends with his विश्वरूपप्रदर्शनम्। After that धृतराष्ट्र pleads inability to control his son and श्रीकृष्ण returns taking leave of भीष्म, द्रोण and others. भास also introduces धृतराष्ट्र at the end of the play, but before that he has created a new scene which adds to the excitement and provides the necessary अद्भुतरस (wonder) in the concluding part of the play. In this scene, भास makes सुदर्शन, the Disc of कृष्ण come to the stage in human form, and introduces other weapons through the technique of आकाशभाषितम्। In the महाभारत, these weapons are said to be standing in front of श्रीकृष्ण when he assumed विश्वरूप।

'अग्रे बभूवुः कृष्णस्य समुद्यतमहायुधाः ।
शङ्खचक्रगदाशक्तिशार्ङ्गलाङ्गलनन्दकाः ॥' [उद्योग. 131-10].

भास must have taken the clue from this for creating a full scene with these weapons.

Page 32. पाण्डवानां कार्यं—The work of the Pandavas, *i.e. killing of* दुर्योधन. कृष्ण *now calls his* disc सुदर्शन *for that* purpose. Since दुर्योधन has gone to take his bow, it is quite proper on the part of श्रीकृष्ण to call for his weapon. एषः—Refers to सुदर्शन himself.

Verse 42. भगवत्—One who possesses the six qualities known as भग. They are—'ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः। ज्ञानवैराग्ययोश्चैव षण्णां भग

रतीरणा ॥' विपुलश्चासौ प्रसादश्च तस्मात्—Owing to his great favour. He is attributing his power to break the clouds and come so quickly to the favour of कृष्ण. नितरां धावितः निर्धावितः अस्मि—I have come fast. परिवारितः (विक्षिप्तः) तोयदानां (मेघानां) ओघः (समूहः) येन सः। परिवारित is here used in the sense of scattered around, kept at a distance. कमले इव (कमलदले इव) आयते अक्षिणी यस्य सः—Whose eyes are long like lotus petals. Note अक्षि becoming अक्ष at the end of the बहुव्रीहि compound. प्रविजृम्भितुं अर्हं प्रविजृम्भितव्यम्—Potential participle of जृम्भ्—to exert, to display. सुदर्शन wonders against whom श्रीकृष्ण is going to employ him.

नाराः अयनं यस्य सः नारायणः—One whose abode is water, an epithet of श्रीकृष्ण. सुदर्शन now speaks about the greatness of कृष्ण according to Vedantic conception.

Verse 43. अव्यक्तस्य आदिः—The source of the unmanifest primordial element which is known as प्रकृति। 'महतः परमव्यक्तं अव्यक्तात्पुरुषः परः' इति [श्रुतिः] अचिन्त्यः आत्मा (स्वरूपं) यस्य सः—Whose real form cannot be comprehended by the mind because he has no attributes. 'अव्यक्तोऽयमचिन्त्योऽयमविकार्योऽयमुच्यते' [गीता] एकोऽपि अनेकवपुः—though really one, he assumes different forms. द्विषतां (शत्रूणां) बलं द्विषद्बलम् तत् निषूदयति (हिनस्ति) इति द्विषद्बलनिषूदनः।

दूतसमुदाचारेण—In the role of a messenger. कुतः खल्वापः—He is searching for water to wash.

his feet and purify himself by आचमन before approaching the Lord. आचम्य—Sipping water three times repeating three names of God. अप्रतिहतः पराक्रमः यस्य सः—Whose valour is never repelled. कर्मकाले—In time for action:

Page 34. Verse 44. मेरुमन्दरयोः कुलं (range) मेरुमन्दरकुलम्। नक्षत्राणां वंशं (group) नक्षत्रवंशम्। तव प्रसादात्—This modesty and devotion of सुदर्शन coupled with this great prowess make him a fascinating character.

Verse 45. श्रीकृष्ण says this in anger calling दुर्योधन aloud. लवणजलं-Salt water, sea. यदि प्रयासि should be connected with this and the next two objects, कन्दरं and वायुमार्गम्। ग्रहाणां गणेन चरितं वायुमार्गं—The path of परिवहवायु—'ज्योतींषि वर्तयति च प्रविभक्तरश्मिः.........तस्य परिवहस्य मार्गं' [शाकुन्तलम्]. भुजबलेन योगः संबन्धः तं प्राप्तं, अत एव सञ्जातवेगं एतद् चक्रं। कालस्य यमस्य चक्रं कालचक्रम्॥

सुदर्शन now understands why he was called and starts to march against दुर्योधन। Then he thinks for a while and reminds श्रीकृष्ण politely that this is not the time to kill दुर्योधन.

Verse 46. मह्याः भारः महीभारः तस्य अपनयनं (removal) महीभारापनयनम्। अस्मिन् पथं गते—If this दुर्योधन is disposed of in this manner the other wicked men will escape and the purpose of your अवतार will be defeated. Only when most of the wicked men are killed in a war the burden of

the earth will be lessened, and for that, दुर्योधन should not be killed now. Some editions read अस्मिन् एव गते—If दुर्योधन alone is killed. श्रमः—(your) effort. विफल—fruitless.

श्रीकृष्ण now subdues his anger and asks सुदर्शन to return. समुदाचार here means 'the main purpose.' सुदर्शन tells the councillors that श्रीकृष्ण is Lord नारायण and not a mere cowboy and advises them to seek his protection. त्रिभिः चरणैः अतिक्रान्तं (लङ्घितं) त्रिभुवनं येन सः त्रिचरणातिक्रान्तत्रिभुवन। त्रयाणां भुवनानां समाहारः त्रिभुवनम्। When सुदर्शन prepares to return, other weapons of श्रीकृष्ण-शार्ङ्ग (the bow), कौमोदकी (the club), पाञ्चजन्य (the conch), नन्दक (the sword) and गरुड come one by one. सुदर्शन asks them to return saying that Krishna's anger has been subdued, and lastly he also goes back to his abode. This is a scene full of excitement and thrill. आयुधवरं-आयुधश्रेष्ठम्। शार्ङ्ग is the name of Krishna's bow. It should be noted that these weapons are not actually introduced on the stage.

Page 36. Verse 47. तनु, मृदु, ललितं च अङ्गं यस्य तत्, स्त्रियाः स्वभावेन उपपन्नम्, हरेः (कृष्णस्य) करेण धृतः मध्यः यस्य तत्, शत्रूणां सङ्घस्य एकः (सुरव्यः) कालः, कनकेन (स्वर्णेन) खचितं पृष्ठं (उपरिभाग) यस्य तत्, शार्ङ्गम् धनुः। पार्श्वे—By the side (of श्रीकृष्ण) The bow with its back covered with gold and remaining near श्रीकृष्ण is compared to a streak of lightning near a fresh dark cloud.

Verse 48. मणिभिः कनकेन च विचित्रा, चित्रा (चित्रवर्णा) मालेव उत्तरीयं यस्या सा, सुराणां रिपवः (असुराः) तेषां गणस्य गात्राणि (शरीराणि) तेषां ध्वंसने (विनाशने) जाता तृष्णा (अभिलाषा) यस्याः सा, गिरिवरस्य तटः गिरिवरतटः तस्येव रूपं (आकृतिः) यस्याः सा मेघवृन्दं अनुयात्रं यस्याः सा कौमोदकी। नभसि—in the sky. व्रजति—travels. The descriptions of the weapons are so graphic and realistic that they create a deep impression in the minds of readers.

Verse 49. पूर्णेन्दुश्च कुन्दश्च कुमुदोदरश्च हारश्च पूर्णेन्दुकुन्दकुमुदोदरहाराः, ते इव गौरवः (शुभ्रवर्णः), नारायणस्य आननं सरोजमिव आननसरोजं, तेन कृतः प्रसादो यस्य सः पाञ्चजन्यः प्राप्तः। यस्य प्रलये (प्रलयकाले) यः सागरस्य घोषः (शब्दः) तेन तुल्यं स्वनं निशम्य—having heard. असुराङ्गनानां गर्भस्रावो भवति। Note the alliteration.

Page 38. *Verse* 50. वनितायाः (स्त्रियाः) विग्रहः (रूपं) यस्य सः, नन्दकनामा असिः (खड्गः), मदान्धः ये असुराः तेषां भयङ्करः गगने शीघ्रं प्रयाति। महोल्का इव—like a big meteor; उल्का also means a fire-brand.

Verse 51. खराः (तीक्ष्णाः) अंशवः यस्य तस्य (सूर्यस्य) अपहसिता तनुः येन सः, अपहसितसूर्यतनुरित्यर्थः। खरांशोः तनुरिवेत्यन्येषामन्वयः। स्वैः करैः—By means of its rays. सुररिपूणां (असुराणां) कठिनानि उरः स्थलानि, तेषां क्षोदे (भञ्जने) दक्षा (समर्था)। प्रलयघनरवसदृशः ज्यारवः यस्याः। घन—cloud, ज्या—bow string. रव—sound. चापः यष्टिरिव चापयष्टिः—The slender bow. शशिकर इव विशदः (धवलः), शङ्खानां राट्—The king (best) of conches.

Verse 52. दैत्यानां सन्तं करोतीति दैत्यान्तकरम्। मुरस्य (तन्नामकः असुरस्य) अरिः (शत्रुः) मुरारिः—An

epithet of कृष्ण. अत्यन्तं उद्धूतः अत्युद्धूतः। अत्यन्तं अतिशयेन वा तपति अतितपति। क्षुब्धाः—p. p. p. of क्षुभ्—to agitate. प्रलीनः—to hide, to disappear.

Verse 53. परिखेदेन लब्धं—Obtained by their combined effort in churning the milky-ocean मातुः विमोचनार्थं—to set free his mother विनता from bondage of कद्रू, her co-wife. आच्छिन्नं—taken by force. द्विषतः—from the enemy, इन्द्र. मुरारेः—to उपेन्द्र. The allusion here is to the story of गरुड bringing अमृतं to set free his mother. Once कद्रू, the mother of serpents, defeated विनता in a contest and made her a slave. The serpents told गरुड that his mother would be set free if nectar was brought and given to them. इन्द्र refused to give अमृत to गरुड who fought with the gods and carried away the pot containing nectar. On the way he met विष्णु (उपेन्द्र) who, being pleased with him, granted a boon. गरुड too, in return granted a boon to विष्णु that he would carry him on his back. [महाभारत आदि. अध्याय 33]

Page 40 Verse 54. The first line of this verse and the word देवाश्च in the second line are supplied by Ganapathi Sastry since they are lost in the original. संभ्रमेण चलन्मकुटानि उत्तमाङ्गानि (शिरांसि) येषां ते। अच्युते रुष्टे—When कृष्ण was angry. विगतः कान्तिगुणः येषां ते—who lost their splendour. श्रयन्ति—resort to. सदनानि—abodes

कान्तां—agreeable, beautiful. After the departure of सुदर्शन, कृष्ण also starts. Just then धृतराष्ट्र comes to pacify कृष्ण ॥

न खलु न खलु। धृतराष्ट्र comes at a distance requesting कृष्ण not to go. कृष्ण recognises his voice and stops. Note the respect shown by श्रीकृष्ण to the aged king. पाण्डवश्रेयस्कर and विप्रप्रिय are significant adjectives.

Verse 55. धृतराष्ट्र falls at the feet of कृष्ण to atone for the sins of his son. शार्ङ्गः पाणौ यस्य सः, तस्य संबुद्धिः। अध्यक्ष—a leader, a head. Though धृतराष्ट्र is old in age, he prostrates at the feet of कृष्ण because he knows that कृष्ण is Lord नारायण himself. By this prostration, धृतराष्ट्र is pleading his inability to control his son.

हा धिक्—This denotes the pain of कृष्ण when an older man falls at his feet. अर्घ्यं—See notes on page 10. पाद्यम्—water for washing feet. Offering पाद्य and अर्घ्य form part of a worship of षोडशोपचार. धृतराष्ट्र is eager to please कृष्ण.

किं ते भूय प्रियमुपहरामि। In the concluding part of a Sanskrit Drama, it is the usual practice to put such a question in the mouth of a person who is responsible for bringing the plot to a happy end. In reply to this, nothing particular is asked for since what is desired has already been accomplished. धृतराष्ट्र wants only the favour of कृष्ण which has already been

bestowed by the acceptance of his worship. पुनर्दर्शनाय—to meet again. Friends and relations usually say this while departing.

भरतवाक्यम्—The final benedictory speech.

Verse 56. सागरः पर्यन्तः यस्याः तां—Extending as far as the ocean. हिमवांश्च विन्ध्यश्च कुण्डले यस्याः तां—having the mountains हिमालय and विन्ध्य as ear-rings. The earth is conceived as a lady by the poets एक (एव) आतपत्राङ्कः यस्याः ताम्—bearing the mark of a single umbrella, i.e. not having a rival umbrella raised. राजा सिंह इव राजसिंहः। प्रशास्तु—लोट् of शास् with प्र—to govern. राजसिंह might refer to a king who was a contemporary of भास or to any king in whose regime the play was staged. The same भरतवाक्यम् is found in स्वप्नवासवदत्तं and बालचरितम्।

End of Dutavakyam.

The Metres (वृत्ताः) used in this Play.

(1) अनुष्टुभ् श्लोक-श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम्।
द्विचतुः पादयोः ह्रस्वं सप्तमं दीर्घमन्ययोः॥

This metre is used in 22 out of 56 slokas in this work. They are:—1, 2, 7, 8, 16, 17, 20, 25, 26, 27, 29, 30, 31, 33, 34, 36, 38, 43, 46, 50, 55, 56.

(2) उपजाति—स्यादिन्द्रवज्रा यदि तौ जगौ गः
उपेन्द्रवज्रा जतजास्ततो गौ।

अनन्तरोदीरितलक्ष्मभाजौ
पादौ यदीयावुपजातयस्ताः ॥

This metre is used in seven slokas which are :—9, 18, 19, 22, 28, 52, 53.

(3) वंशस्थम्—जतौ तु वंशस्थमुदीरितं जरौ । Verse 21

(4) पुष्पिताग्रा—अयुजि नयुगरेफतो यकार
युजि च नजौ जरगाश्च पुष्पिताग्रा ।

This is an अर्धसम metre used in verses 6&37.

(5) वसन्ततिलकम्—उक्ता वसन्ततिलकं तभजाजगौ गः ।

This metre comes next to अनुष्टुभ् in prominence having been used in 13 verses—3, 4, 5, 11, 12, 13, 14, 23, 41, 42, 44, 49, 54. Both अनुष्टुभ् and वसन्ततिलकम् are very suitable for acting and hence this preference of भास

(6) मालिनी—ननमयययुतेयं मालिनी भोगिलोकै ।

This is employed in seven verses—10, 35, 39, 40, 45, 47, 48

(7) शार्दूलविक्रीडितम्—
सूर्याश्वैर्मसजास्ततः सगुरवः शार्दूलविक्रीडितम् ।
Verses 24, 32

(8) सुवदना—ज्ञेया सप्ताश्वषड्भिर्मरभनययुतौ म्लौ गः
सुवदना—Verse 15

(9) स्रग्धरा—म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा
कीर्तितेयम्—Verse 51



Model Questions.

१. 1) Sketch the character of श्रीकृष्ण and दुर्योधन.

2) Write a critical note on the deviations in the plot of दूतवाक्यम्.

3) What is meant by आकाशभाषितम्? Discuss how Bhasa has used that technique to further the development of the plot.

4) Write short notes on—(1) नान्दी (2) सूत्रधार (3) स्थापना (4) भरतवाक्यम्।

5) What dramatic purpose is served by the introduction of the portrait scene?

6) Give an account of the part played by सुदर्शन and point out its dramatic value.

7) Write a note on Bhasa's humour and style.

8) Give a critical account of the talk between श्रीवासुदेव & दुर्योधन.

9) Discuss whether दूतवाक्य is a वीथी or व्यायोग and justify the title.

२. Annotate the following :—

1) वार्द्धक्यापहृतविषयकीर्तिभोगस्तव पुरुषोत्तमः?

2) आ, मनुष्याणामस्त्येव संभ्रमः?

3) ऐश्वर्यं स्फीतमेतत्स्वजनपरिभवादासन्नविलयम्?

4) को नाम लोके स्वयमात्मदोषमुद्घाटयेत् नष्टघृणः सभासु।

5) तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते।

6) यन्चयेद्यः सुहृद्बन्धून् स भवेद्विफलश्रमः।

7) देशकालावस्थापेक्षि खलु शौर्यं नयानुगामिनाम्।